

## AUSTRALIAN LITERATURE





# A U S T R A L I A N L I T E R A T U R E

A BIBLIOGRAPHY TO 1938

BY

E. MORRIS MILLER, M.A., LITT.D.

EXTENDED TO 1950

EDITED WITH A HISTORICAL OUTLINE  
AND DESCRIPTIVE COMMENTARIES

BY

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## PREFACE

IN 1940 the Melbourne University Press, with substantial financial aid from the Commonwealth Government, published Dr E. Morris Miller's descriptive and bibliographical survey of Australian literature from its beginnings to 1935, with subsidiary entries to 1938. Though he is not responsible for the work in its new form, its main substance is his monumental bibliography, with his emendations, and the publishers have had the benefit of his advice in extending it to 1950. The present editor of this bibliographical material can claim no part in assembling it. His task has been to sift it and the accompanying annotations discriminately, and to provide an introductory outline of the whole subject, and commentaries on individual writers, wherever they seemed warranted, to accompany the lists of their books. Other changes, adopted after discussing with Dr Morris Miller the problems involved, are intended to make reference to the work easier, and to condense it without sacrificing anything essential to its specific and limited literary purpose. Since they alter it considerably, a brief description of them seems necessary.

The bibliography was originally divided into sections for poetry, drama, fiction, essays and criticism. Each section took a chronological form by placing each author's name under the year in which his first book of the kind was published, and an index at the end of the work showed the separate pages on which his books of various kinds were thus listed. The bibliography is now in alphabetical order of authors' names, with no other division, and with the different kinds of books denoted. An index of authors is thus no longer needed. Indexes of fiction subjects and name subjects have also now been dispensed with. The literary approach, which is the basis of the whole work, makes subject-matter in itself of such little consequence that books esteemed solely for their substance are disregarded. Hence, in a record of publications mostly of slight importance on any grounds, complete indication of their subjects is probably neither very useful nor practicable. Subject-matter in literature is so closely related to quality of context that the case seems to be met by describing the themes and scope of the more important works and any special historical interest of lesser ones.

For similar reasons, translations, scholastic works, and works of criticism are, in the mass, excluded. Like expositions of other kinds, which are not significant in the aesthetic sense except occasionally, they are estimable for what they contribute to their own departments of knowledge, grading imperceptibly into a multitude of text-books obviously not acceptable here. Nevertheless, while books by Australians on literature not Australian must as a class be regarded as belonging to their wider field, the special purpose of the present work creates an obligation to list all books on Australian writing, irrespective of their quality, the more so as they are comparatively few. Books for children also are now omitted. Possibly some, not identified as such, remain, but they are not intentionally listed except in a few cases of special reputation. They are a class of books with a restricted use not ordinarily taken into account in surveys of literature, and to include them would bring in a mass of publications which do not engage literary interest in the usual adult sense—especially as the criterion of what constitutes a book, based on the Commonwealth National Library lists, would admit everything of five pages and over.

It has been found possible to relinquish or abbreviate many descriptive and other annotations in the bibliography. An entry for an author no longer shows the anthologies in which he is represented, since the introductory outline includes a succinct account of the main collections and their scope. Reference to authors' contributions to periodicals, a complete record of which is obviously impracticable, is now confined to a few especially serviceable instances. Similarly, annotations showing critical references to an author's work are generally not now included in the bibliographical annotations. The chief books in which writing by Australians is considered are concisely described in the outline under "Criticism", and in noteworthy cases they are mentioned also in the commentary on the author affected.

The original textual matter, for which the new introductory outline and commentaries are substituted, consisted of a historical descriptive survey, in divisions, each of which preceded the corresponding part of the bibliography. Now, apart from the outline, everything relating to an author will be found under his name in its alphabetical place. The outline provides a chronological as well as descriptive guide, each section being preceded by a selective list of authors in the order of publication of their first books. In writing the outline and commentaries the editor has relied on many facts contained in the original text, but with revisions and information no less from his own specialization in the subject, including matter concerning new books and new authors in the additional period covered. Much still remains to be gathered and collated regarding our writers, and there are obstructing reticences which will not seem so imperative in the future as now.

It is not the purpose of the outline or commentaries to supply critical estimates so much as to provide information. To comment on creative literature without critical implications would be sterile even if it were possible. Nevertheless, throughout these writings the editor has tried to be as objective as possible, avoiding, at any rate, pronouncements of a final kind, which are likely to be especially disputable as regards a literature of such comparatively recent origin. The mere decision that some writers do and others do not warrant comment is a process of judgment. It is carried farther when some are given more attention than others. That is the main form of discrimination here, but the nature or bulk of a writer's work often affects the space given to him. The future will undoubtedly change many current assessments, and it is unlikely that all or even most of the writers commented on will continue to be remembered. The consideration given to the more recent contemporary authors, though it is a duty which such an exposition as this cannot avoid, is necessarily the least confident of all. The most that can be done is to try to cover the field, in as true proportion as possible, as it now appears, not in comparison with the literatures of other countries either separately or as a whole, though deferring to standards which they all accept.

The question of what authors or what books are Australian arises only in border-line cases and can be dealt with on commonsense lines. The intention is to include (subject to limitations already explained) all who, as authors of books, have been connected with Australia, irrespective of whether or not they were born in this country or continue to reside here. In the case of an author whose connection with Australia has been transitory, any special attention given to him is as a rule confined to books he wrote during his residence in Australia or showing that influence, and if the period of their production is clear-cut enough, his other works are not listed in the bibliography but merely mentioned in a general way. There are possibly a few instances in which an author is included in respect of a book or two containing Australian matter without ever having been in the country, but no attempt is made to take account of such works comprehensively.

As to what is and is not literature, the word is here used to denote writings intentionally imaginative in substance or treatment or stimulating an aesthetic response by qualities of style, as distinct from writing which presents ideas of matters of fact without that effect. The boundary is anything but exact, and this may entail, in the extreme instance, the exclusion of some agreeable expositions of their subjects, as compared with the inclusion of many negligible works having a creative purpose, though there are of course cases in which triviality excludes publications which might be entitled to be recorded in strict interpretation of these grounds. As regards what are usually grouped as descriptive and general works, the problem is to some extent simplified in Australia by the fact that, though there are notable books on special subjects, none of them can as yet be said to compel acceptance in the manner in which some works of the kind have their place in the literature of older countries. That happens when a work (to quote Lascelles Abercrombie) "can be regarded as literature by ignoring its author's purpose", as, for instance, Gibbon's history can be read "without much concern for the accuracy of his facts or the justice of his interpretation, taking it merely as a magnificent pomp of events presented to the imagination".

Bibliography in the generally comprehensive sense, or necessarily giving exhaustive details of any particular item, is thus plainly not the basis of the present work, since books and literature are not the same thing. As to any objections to the exercise of this discrimination in particular cases, whether as to literary admissibility or Australian allocation, the answer must be that there is more justification for leaving out much that is in than for putting in much left out. The prospect of an eventually complete progressive record of Australian books of all kinds is offered by Mr Justice John A. Ferguson's *Bibliography of Australia*, the four published volumes of which extend to 1850.

The preface to the original work contained an account of its beginning in a project started by Sir John Quick, aided by Fred J. Broomfield in Sydney and helpers in other Australian cities. When Sir John Quick died in 1932, the material he had assembled was being collated under the sponsorship of the Herald and Weekly Times Limited. Dr Morris Miller took this over and began the work afresh, completing it in the form in which it was originally published. His acknowledgment of sources was accompanied by a comparative account of bibliographical activities in Australia and some abroad, with mention of relevant classifications in our public libraries. The information being thus available for bibliographical specialists, here it may suffice to mention, as the principal repositories of Australiana, the Mitchell Library, Sydney, an account of which is contained in *The Mitchell Library, Sydney: Historical and Descriptive Notes* (1936), edited by Ida Leeson; and the National Library, Canberra. The value of the late Percival Serle's *Bibliography of Australasian Poetry and Verse* (1925) is acknowledged in the original work. His *Dictionary of Australian Biography* (1949) is the source of many details and corrections herein, amplified in the course of friendly contact with him. Access to Mr J. K. Moir's collection of Australiana, with his kindness in lending books not otherwise available in Melbourne, has been invaluable. Considerable recent biographical information has been drawn from *Who's Who in Australia*. The bibliographical matter extending the original compilation to 1950 has been extracted from the records of the Mitchell Library by Miss Janet Hine of the staff of the Public Library of New South Wales at Sydney, under an arrangement courteously permitted by the Principal Librarian, Mr John Metcalfe. It has been possible in a few instances to add details later than the period covered by the work as a whole.

FREDERICK T. MACARTNEY.

Melbourne, 1952.

## PUBLISHERS' NOTE

ACKNOWLEDGMENTS have been made in the Editor's Preface. Nevertheless the publishers wish on their own behalf to express sincere thanks to the following for help in compiling and checking the bibliographical entries added in the present edition:

Miss Janet Hine who, with the kind permission of Mr John Metcalfe, Principal Librarian of the Public Library of New South Wales, undertook checking and research in the Mitchell Library, Sydney, the senior repository of Australiana.

Mr H. L. White, Commonwealth National Librarian, Canberra, and Mrs Pauline Fanning of the National Library staff, who generously read and checked proofs from the bibliographical viewpoint. The National Library's bibliographical records are based on the legal deposit of books under the Copyright Act, 1912, and its Australiana collection since 1900 is outstanding.

Mr Justice John A. Ferguson, who was good enough to read the work in proof. His *Bibliography of Australia*, in four volumes extending to 1850, includes all printed matter relating in any way to Australia. Succeeding volumes, excluding certain classes of material, will cover the chosen field to the end of 1900, after which it is hoped that the *Bibliography* will be continued by the Commonwealth National Library to 1936 when its *Annual Catalogue of Australian Publications* commenced.

Dr. E. Morris Miller who, as well as reading proofs, added many further entries and pointed out many errors.

Mr. J. K. Moir who, from his collection of Australiana, supplied many items of interest.

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# HISTORICAL OUTLINE



## INTRODUCTORY NOTE

THE description of this part of the work as an outline arises from the fact that it is inevitably bare, since the writers it mentions are given fuller attention in the commentaries following details of their books under their names in the bibliography. For that reason, too, it is not necessary to mention in the outline itself all the names in the lists preceding the various sections of it or to include in those lists every name mentioned in the text. The lists are intended to provide a roughly selective chronological record by giving names prominent in the period or phase concerned. These are derived (with new names added) from similar lists accompanying the text of the original work, and as a rule they follow the same plan of placing authors in succession according to the year in which each published his first book. This does not purport to show in any exact way the time of their authorship as compared with one another. A writer cannot be represented truly except by his accumulated achievement, and to regard him as belonging particularly to the time when his first book was published, though convenient as a chronological device, can be misleading when the whole period dealt with is as short as in the present case. No matter what divisions of it might be made, the activities of some writers placed in one part would extend into another. They are therefore grouped here to indicate successive stages as nearly as these can be defined, though with the different kinds of writing dealt with separately for the sake of clarity. An author of one kind of writing is not listed for another kind unless equal prominence or some special circumstance requires this, and when that does occur, the year shown against his name is that of the publication of his first book of the kind. Nevertheless this part of the work, in the attempt to overcome the perplexities of summarizing a literature not only localized but so comparatively recent, is bound by no fixed rule, and can offer no more than an overall view, amplified by the commentaries accompanying the bibliography, and leaving the bibliography itself to provide a complete record of Australian books without discrimination except on the basis laid down in the preface.

The earliest works are interesting mainly or wholly as a matter of local history. To meet that interest concisely apart from information dispersed throughout the outline, a list of the first books of each kind, with similar regional details, is given separately.

## THE HISTORICAL BACKGROUND

The history of Australia, as history goes, is very short, but its stages necessarily have a bearing on the development of a local literature. From the arrival of the First Fleet in 1788 bringing about a thousand persons three-quarters of whom were convicts, until the end of that century, the new settlement was concerned mainly with the problem of subsistence. Then the establishment of farms and pastoral holdings, with convicts assigned as labourers

and servants, induced a spreading rural life, followed by the rise of a squatter class with sheep and cattle on large properties farther out. Adventurous settlement pushed back and diminished the aborigines, though it was sometimes imperilled by them and also by bushrangers—outlaws, at first escaped convicts, who made forays from their hiding places in the bush, as the remoter countryside has come to be called. As population by migration grew, the main centres—first Sydney and Hobart, and afterwards Melbourne, Brisbane, Adelaide, and Perth—developed cultural activities, mainly among professional people, who, when parliamentary government began in the middle years of the nineteenth century, were, along with the squatters, predominant also in politics. This same middle period saw the end of convict transportation and an influx of population following the discovery of gold. One effect of the development that ensued when the gold fever died down was some curtailment of the privileges of the squatters in favour of small landholders or, as they were called, selectors. Then gradually habits of life and thought brought from Britain changed under the influence of different conditions. As the number of the Australian-born increased, the sense of a distinctive Australian life grew, and it was given a definite rallying point with the founding at Sydney in 1880 of the *Bulletin*, a weekly which boldly asserted the need for political independence, advocated working-class interests, and invited Australians to write about things around them in their own way instead of echoing oversea sentiment and conventionally depicting scenes outside their experience. The rise of a powerful parliamentary labour party in conjunction with comprehensive trades-unionism had a marked effect upon political life, and stimulated a feeling of social equality. This was linked with the new national consciousness, crystallized constitutionally when in 1901 the six separate colonies became States federated as the Commonwealth of Australia. Participation in two world wars—even though economic depression followed the first and the second brought danger of invasion, actual attack, and many restrictions—caused little change of outlook other than as repercussions of world events affecting other countries similarly and some more closely and poignantly. That, in brief, is the background to which the development of Australian literature is related.

## POETRY

### FROM THE BEGINNING TO KENDALL'S LIFETIME

|                           |      |                             |      |
|---------------------------|------|-----------------------------|------|
| Michael Massey Robinson   | 1810 | Adam Lindsay Gordon         | 1864 |
| Barron Field              | 1819 | George Gordon McCrae        | 1865 |
| William Charles Wentworth | 1823 | Thomas Bracken              | 1867 |
| Charles Tompson           | 1826 | James Brunton Stephens      | 1871 |
| John Dunmore Lang         | 1826 | John Boyle O'Reilly         | 1873 |
| Henry Parkes              | 1842 | Garnet Walch                | 1874 |
| Louisa Anne Meredith      | 1842 | Ada Cambridge               | 1875 |
| Charles Harpur            | 1845 | William Forster             | 1876 |
| Richard Hengist Horne     | 1854 | Arthur Patchett Martin      | 1876 |
| James Lionel Michael      | 1857 | Emilie Manning ("Aust'lie") | 1877 |
| Robert Sealy              | 1859 | Henry Halloran              | 1879 |
| Henry Kendall             | 1862 | Patrick Moloney             | 1879 |
| J. Sheridan Moore         | 1864 |                             |      |

The earliest writings resulting from Australian settlement are records by Governor Phillip and one or two others who arrived with him in the First Fleet. The liveliest is perhaps the narrative of Captain-Lieutenant Watkin Tench, but it hardly has the quality

## HISTORICAL OUTLINE

whereby such journals sometimes pass definitely into literature, and takes its place instead with the various accounts of discovery and exploration. The pressure of material necessity in the newly founded colony has already been mentioned. Whatever literary efforts there were, nothing was printed except some official documents until after the establishment in 1803 of the *Sydney Gazette and New South Wales Advertiser*, with one George Howe in charge as Government printer.

From this press came, in 1810, the earliest separately published local literary production, namely, the first of a series of royal birthday odes by Michael Massey Robinson, a lawyer who, educated at Oxford University, had been transported for blackmail. His usefulness on the voyage led to his being given a conditional pardon soon after his arrival at Sydney in 1798, and (though not without lapses) he ended his days respectably as principal clerk in the Police Department. His odes and other poems consist of merely adequate formal verse and consequently have only their historical significance. Little more than that can be said for Barron Field's *First Fruits of Australian Poetry*, except that the two poems the book contained were upon local naturalistic themes. Field came to Australia as Judge of the Supreme Court of New South Wales. A scholarly man, he was a friend of Charles Lamb, and is "B.F." of the epistolary essay on "Distant Correspondents". The next book, William Charles Wentworth's *Australasia*, a long poem in heroic couplets, likewise does not rise much above the level of a competent literary exercise, but it is notable as the first comprehensive expression in poetic form of the Australian outlook, with here and there a tone of the genuine feeling of one who, born in Australia, afterwards became eminent in his country's public affairs. The similar political prominence of Henry Parkes and John Dunmore Lang gives interest to their books of verse in this early period, in which the cultural growth of the community, with its population increasing by free immigration, went hand in hand with social and political developments. Parkes's newspaper, *Empire*, was a helpful medium for the publication of local verse and other writings. Charles Tompson's *Wild Notes from the Lyre of a Native Minstrel* may be mentioned as the first book of poems by an Australian-born writer to be published locally.

The first Australian poet of any significance was Charles Harpur, in the sense that he was the first to apply himself, in a spirit of dedication, to the writing of poetry and thereby to the interpretation of his country and its scenes. Henry Kendall, who followed, spoke of himself as a disciple of Harpur, and their affinity is manifested in the inspiration both drew from similar aspects of nature in their native land. Harpur is steadier, more robust, when compared with the recurring plaintiveness of Kendall, but Kendall's lyrical resource and animation give his work more of the authentic quality of poetry, and he has a more individual cadence, overriding contemporaneous English influences discernible in the work of both.

The main literary activity of this time is summarized in *The Poets and Prose Writers of New South Wales* (1866), by G. B. Barton. The poets he deals with are Wentworth, Lang, Harpur, Forster, Parkes, Sealy, Kendall, Halloran, and Michael. Literary production in the concurrent convict settlement in Tasmania does not call for more than passing mention until the origins of prose fiction come to be considered. In Victoria, in the earlier decades of the second half of the nineteenth century, the discovery of gold, soon after it had been found in New South Wales, made Melbourne an important centre, with a group of writers of whom the most notable, apart from Marcus Clarke, were poets. An account of them, under the title "My Father and My Father's Friends", is contained in *Story-Book Only* (1948), by Hugh McCrae. Kendall joined them after he left Sydney in 1869. Other poets of this fraternity were Adam Lindsay Gordon, R. H. Horne, George Gordon McCrae, and

Patrick Moloney. Gordon, the best known of these, came to Australia as a young man in 1853 and died by his own hand seventeen years later. His feeling for Australian scenes, though it is the result of active familiarity, is present in less than twenty of his poems; but, combined with his enthusiasm as a horseman and the vigorous outdoor spirit of his work generally, it makes him the forerunner of the balladists who, a little later, covered the range of Australian bush life so amply. Horne, a picturesque figure, came to Australia in 1852 with an oversea reputation—mainly on account of his epic poem "Orion"—and returned to England in 1869.

As regards poetry written in other parts of Australia which were then still in an initial stage of development there is little to record. John Boyle O'Reilly, transported to Western Australia in 1868 for a political offence, is connected with this country by writings in prose and verse in which he made use of his Australian experience after he escaped to the United States. James Brunton Stephens, a Scot who migrated to Queensland in 1866, is known mainly for a long narrative poem, "Convict Once". His localized humorous verse typifies a tendency which became more general afterwards, just as his patriotic poems foretell the transition, then beginning, from colonization to nationhood. This patriotic feeling is represented no less, though not politically, by Kendall, earnest in his aim to interpret the spirit of his country as manifested in nature. He knew it as it appears in the coastal south-easterly part, which has more in common with European scenery than the outback familiarized by the balladists who followed him. They represent a phase which may conveniently be regarded as beginning about the time of his death in 1882.

#### THE BALLADISTS

|                              |      |                                 |      |
|------------------------------|------|---------------------------------|------|
| G. H. Gibson ("Ironbark")    | 1878 | Thomas E. Spencer               | 1906 |
| John Farrell                 | 1878 | G. M. Smith ("Steele Grey")     | 1906 |
| Mary Hannay Foott            | 1885 | E. G. Murphy ("Dryblower")      | 1908 |
| Henry Lawson                 | 1894 | R. J. Cassidy ("Gilrooney")     | 1911 |
| A. B. Paterson               | 1895 | Charles Henry Souter            | 1912 |
| Edward Dyson                 | 1896 | C. J. Dennis                    | 1913 |
| Barcroft Boake               | 1897 | J. P. Bourke ("Bluebush")       | 1915 |
| Will H. Ogilvie              | 1898 | Edward Harrington               | 1920 |
| E. J. Brady                  | 1899 | P. J. Hartigan ("John O'Brien") | 1921 |
| W. T. Goodge                 | 1899 | Jack Moses                      | 1923 |
| Harry Morant ("The Breaker") | 1902 | Jack Sorensen                   | 1932 |
| Will Lawson                  | 1903 | J. W. Gordon ("Jim Grahame")    | 1940 |

The long emergence of a literature from local folklore, as in older countries, was not possible in Australia; but so far as something like an accelerated equivalent can be imagined, that is what occurred towards the end of the nineteenth century. It has been said of the *Bulletin*, founded by John Haynes and J. F. Archibald in 1880, that, "led by Archibald, it gave Australia a literature". He induced Australians to send in contributions relating to the life of their country, particularly outback, insisting that the work was more important than the author even to the point of anonymous publication; he personally encouraged promising writers; and he shaped for print vital matter written by people with interesting experience but little skill to express it. Thus arose the Australian bush ballad. It was to some extent the focussing of an activity already crudely begun. A camp-fire balladry, anonymous but somewhat imitative of old-world songs, already existed, as shown in collections published respectively by A. B. Paterson and Will Lawson. The *Bulletin* bards and story-writers of the period are in effect an extensive elaboration of this

simple imaginative sense of Australian conditions. They wrote of droving, boundary riding and other activities on sheep and cattle stations, horsemanship, the life on farms and in country towns, mining, and also of seafaring and phases of city life; and it all tended towards an everyday idiom, often sentimental, sometimes sardonic or farcical, but on the whole good-humoured. Humour is, in fact, a prominent ingredient.

It is possible to discern in this balladry influences from overseas, such as the then popular narrative verse of George R. Sims, and the vogue of Kipling (though emphasis on this probably inspired A. G. Stephens's retaliatory attack branding him as a plagiarist) had its effect; but the Australian balladists did achieve a usage of their own, in which, speaking generally, their work was so much alike that a poem by one of them might pass as the work of another. This further supports the comparison with the anonymous medieval ballads of the old world. The two most important Australian balladists are Henry Lawson and Andrew Barton Paterson. Lawson, embittered by personal hardship, concentrated on the harsher aspects of the bush, and the democratic feeling evident in much of the bush balladry became in his verse an emphasis on social injustice which, however warranted, was not on the whole a characteristic of life outback. His poetry is thus less representative of that life than Paterson's, which caught the spirit of it more comprehensively. This is not to say that one is a better poet than the other, nor is it a denial of the excellence of some of Lawson's bush ballads. The difference of approach was expressed in a kind of verse-debate which they contrived in the columns of the *Bulletin*. Lawson attacked, in "Up the Country", what he considered to be Paterson's too easy idealization of the bush. Paterson responded with his verses "In Defence of the Bush", Lawson satirized Paterson as "The City Bushman", and Paterson replied in "An Answer to Various Bards".

Amidst all this verse there was, as already suggested, a good deal touching aspects of life other than in the bush. C. J. Dennis in particular turned from the bush to the metropolis in his "Sentimental Bloke" series, which, taking themes from the larrikin element of the time, became widely popular. A sonnet cycle in the same vein, *The Changing Year* (1918), by L. J. Villiers, may be mentioned by the way. Edward Dyson wrote, in addition to bush verses, his rhymes of mining life. E. J. Brady somewhat similarly extended his scope to the sea ballads by which he is best known. C. H. Souter did likewise, and Will Lawson's interest in special activities also includes life afloat.

The reference to Adam Lindsay Gordon in the preceding section shows him as precursor of the Australian ballad, and before him Charles Harpur, in a long poem entitled "Ned Connor", provided the earliest noteworthy ballad on a bush theme; but the special vogue and significance of this balladry belongs to the period indicated here, and though verse of the kind is of course still written, the impetus that made it important as a whole, though its limitations as poetry are obvious, can hardly be regarded as having lasted beyond the first decade of the present century. It represents an influence which, as the appropriate section of this outline shows, had an equally important effect upon prose writings of the time.

#### CONTEMPORARIES OF THE BALLADISTS

|                     |      |                     |      |
|---------------------|------|---------------------|------|
| Douglas Sladen      | 1882 | Sydney Jephcott     | 1892 |
| Francis W. L. Adams | 1884 | J. L. Cuthbertson   | 1893 |
| P. J. Holdsworth    | 1885 | William Gay         | 1894 |
| Thomas Heney        | 1886 | Jennings Carmichael | 1895 |
| George Essex Evans  | 1891 | J. Le Gay Brereton  | 1896 |
| J. B. O'Hara        | 1891 | James Hebblethwaite | 1896 |

## CONTEMPORARIES OF THE BALLADISTS—(Continued)

|                      |        |                       |      |
|----------------------|--------|-----------------------|------|
| David McKee Wright   | • 1896 | Archibald T. Strong   | 1905 |
| Arthur A. D. Bayldon | 1897   | E. J. Rupert Atkinson | 1906 |
| C. J. Brennan        | 1897   | C. R. Jury            | 1906 |
| Victor Daley         | 1898   | Edith C. A. Vivian    | 1907 |
| Lala Fisher          | 1898   | William Baylebridge   | 1908 |
| Arthur H. Adams      | 1899   | Frank Morton          | 1908 |
| Roderic Quinn        | 1899   | Mary Fullerton        | 1908 |
| Louise Mack          | 1901   | Hugh McCrae           | 1909 |
| A. G. Stephens       | 1902   | Lance Fallaw •        | 1909 |
| Hubert Church        | 1902   | Mabel Forrest         | 1909 |
| Bernard O'Dowd       | 1903   | Mary Gilmore          | 1910 |
| Furnley Maurice      | 1903   | Louis Esson           | 1910 |
| Robert Crawford      | 1904   | Henry Tate            | 1910 |
| Dora Wilcox          | 1905   | John Shaw Neilson     | 1916 |

The foregoing separate account of the development of the ballad in Australia would be misleading if it were to obscure the fact that there were other kinds of poets at the same time. A concurrent effect of the early *Bulletin's* stimulation of Australian writing was the creation of an atmosphere conducive to literary production generally—the feeling of an active and inherent literary life on the spot. The appointment of A. G. Stephens in 1894 as sub-editor under Archibald, continuing until 1906 under James Edmond, was especially propitious. He supplemented Archibald's acumen with his well-informed critical ability, and Archibald gave him a free hand. Completely in sympathy with the policy of encouraging an Australian spirit, he was at the same time alert for any local manifestation of literary development in the wider sense. In 1896 he founded the Red Page of the *Bulletin* as a section devoted to literary interests, reviewing current Australian work while keeping an eye on contemporary writing abroad for the benefit of standards at home. Archibald, so important an influence as editor rather than writer, produced nothing in book form. James Francis Dwyer quotes him as saying that he put his books into the *Bulletin*. Likewise, Stephens's part in the development of Australian literature, as critic and mentor, is in no sense adequately represented by the meagre list of his works. Though he is especially connected with the formative period already indicated as lasting until about 1910, his activities continued, with notable effect, until his death in 1933.

Reference has been made to the democratic spirit accompanying the urge towards an Australian outlook. The *Boomerang*, a weekly founded at Brisbane in 1887 by William Lane, voiced this aspiration in common with the *Bulletin*. The *Boomerang* did not last long after Lane gave it up in 1890, but it is notable for the writers who were associated with it, including A. G. Stephens, Henry Lawson and Francis Adams. Adams, during his five years in Australia from 1884, was assertively prominent. His poetry shows little of the local reference appearing in some of his prose writings, and its affinity with the Australian attitude consists mainly of its later working-class protestation.

This notion of Australia as a portent of spiritual and material liberation was given intellectual substance in the poetry of Bernard O'Dowd. Its aesthetic counterpart is the doctrine of a "poetry of purpose" which he expresses in *Poetry Militant*. Thus morally impassioned, O'Dowd illustrates his ideas by numerous mythological and historical parallels. His verse is conventional in form but highly individual in style. By its introduction of ordinary things as symbols in exalted themes it showed a challenging modern trend. The same aspiration is expanded in the freer experimentation of Furnley Maurice (Frank Wilmot), especially in his later work. Imbued with the same national idealism and the

same democratic sentiment, he brought them into closer contact with actuality in his insistence on the artistic validity of everyday life and language, intoned nevertheless with a Celtic cadence in his lyrics and in his endearment of the unattainable dream. His poetry shows marked effects of the first world war in a tone of pacifist questioning of Australia's war effort in relation to the moral and social issues with which his poetry is constantly concerned. Mary Gilmore's poetry merges a similar local feeling with a patriotism extending to imperial loyalty, diffused in a humanitarianism which, however speculative, is warm and womanly and ultimately devout. The essence of her prolific output is distilled in some of her shorter lyrics. The brotherly simplicity of Brereton's open-air poetry took during the war period a tone of admonition like Wilmot's.

The rest of the poets listed here have no common trend. They wrote little or nothing expressing the national and democratic outlook of the *Bulletin*, though the most notable of them belonging to Stephens's time had some degree of association with him. Victor Daley, an early *Bulletin* contributor, wrote verses of the topically tendentious sort in the ballad manner; but his poetry, though thoughtful, was concerned more with the realm of fancy, and at its best it consists of admirable examples of this. The Queensland poet George Essex Evans (like his forerunner, Brunton Stephens) was outside the *Bulletin* orbit, though both manifest the local patriotic feeling, Evans associating it more closely with interpretations of the Australian landscape, lyrically and also in narrative verse.

Among projects induced by Stephens was the publication by the *Bulletin* management of a series of Australian poets in booklet form, afterwards combined in one volume as *A Southern Garland* (1904). Among these were Hubert Church, with his stately meditation and the perfected music of some of his lyrics, and James Hebblethwaite, whose verse is, to quote Stephens, "the poetical expression of a gentle scholar's soul". C. J. Brennan's poetry, with almost no response to local things, shows his Celtic temperament blending elements of French symbolism and German romanticism with his immense scholarship in a metaphysical testament not concerned with the ordinary aspects of living, but intent upon its own looming spiritual revelation. The poetry of Shaw Neilson is nearer to actualities only in the sense of its simple human awareness, for, so far as it touches them, it rarefies them with lyrical magic, finespun to the point of a mysticism having an attractive tone of kindliness. Hugh McCrae creates a world of legendary themes, medieval, border-ballad, and harlequinade, using also mythological figures, not as symbols or abstractions, but with nymphs, fauns and satyrs made fleshly and real by a lithe imagination expressing itself in finished, agile verse. Some of his poems of more recent years come closer to ordinary human relationships, but with a similar picturesquely sensuous and often half-playful distinction. E. J. Rupert Atkinson invokes a portentous background of thought, in a somewhat decadent tone and with occasional pungent realism. William Baylebridge, even in his love poetry, creates an atmosphere of philosophic profundity, in verse which, despite derivative cadences, has a forcefulness of its own. He is apart in his aspiration for a vigorous Australian nationhood rather according to Nazi ideals. Mary Fullerton is an example of the difficulty of placing our writers in periods, since her early poetry gave no clue to her much later authorship, under the pen-name of "E", of work abreast of that produced by the next generation.

#### TWENTIETH-CENTURY DEVELOPMENTS

|                    |      |                     |      |
|--------------------|------|---------------------|------|
| Dorothea Mackellar | 1911 | F. S. Burnell       | 1912 |
| A. G. Steven       | 1911 | Elsie Cole          | 1912 |
| Marie E. J. Pitt   | 1911 | Frank S. Williamson | 1912 |

## TWENTIETH-CENTURY DEVELOPMENTS—(Continued)

|                        |      |                    |      |
|------------------------|------|--------------------|------|
| Harley Matthews        | 1912 | Douglas Stewart    | 1936 |
| Frederick T. Macartney | 1912 | Ronald McCuaig     | 1936 |
| L. H. Allen            | 1913 | Kenneth Mackenzie  | 1937 |
| Nettie Palmer          | 1914 | Flexmore Hudson    | 1937 |
| Vance Palmer           | 1915 | Ricketty Kate      | 1937 |
| Nina Murdoch           | 1915 | T. Inglis Moore    | 1938 |
| Louis Lavater          | 1915 | Mary Finnin        | 1938 |
| Zora Cross             | 1916 | Donovan Clarke     | 1939 |
| Leon Gellert           | 1917 | Max Harris         | 1939 |
| R. H. Long             | 1917 | Ian Mudie          | 1940 |
| Vernon Knowles         | 1917 | Elizabeth Riddell  | 1940 |
| Myra Morris            | 1918 | Lesbia Harford     | 1941 |
| Mary Ann Robertson     | 1919 | Ethel Anderson     | 1942 |
| Winifred Shaw          | 1920 | Ernest Briggs      | 1943 |
| James Devaney          | 1923 | William Hart-Smith | 1943 |
| Jack Lindsay           | 1923 | Norma L. Davis     | 1943 |
| Kenneth Slessor        | 1924 | R. G. Howarth      | 1944 |
| H. M. Green            | 1925 | Rosemary Dobson    | 1944 |
| Ernest G. Moll         | 1927 | Judith Wright      | 1946 |
| R. D. FitzGerald       | 1927 | James McAuley      | 1946 |
| J. A. R. McKellar      | 1931 | Val Vallis         | 1947 |
| Dulcie Deamer          | 1932 | Nan McDonald       | 1947 |
| Peter Hopegood         | 1932 | Francis Webb       | 1948 |
| Paul Grano             | 1934 | Harold Stewart     | 1948 |
| Brian Vrepon           | 1934 | John Manifold      | 1948 |
| John Thompson          | 1935 | David Campbell     | 1949 |
| Rex Ingamells          | 1935 |                    |      |

Though the above list extends from before the first world war to the present, a truer perspective is possible in that continuity than by interrupting it. Indeed, poets in the preceding list published some of their best work in the latter part of the period represented by this one.

Dorothea Mackellar's poetry is mainly of the localized lyrically descriptive kind that abounds in Australia no less than elsewhere. Other such women poets include Elsie Cole, Nina Murdoch, Myra Morris, Norma Davis, and Marie E. J. Pitt. Zora Cross, besides her profuse series of love sonnets, is author of an impressive elegy of the first world war. The wartime poetry of Furnley Maurice and Brereton has already been mentioned. Leon Gellert and Harley Matthews produced verses of actual soldiering.

As regards trends in the ensuing years, a number of poets, though not of the younger generation, are attuned to new usages in varying degrees and each in an individual way—namely, Paul Grano, Peter Hopegood, Frederick T. Macartney, Ernest G. Moll, T. Inglis Moore, and Brian Vrepon, with posthumous recognition of a similar spirit in the work of Lesbia Harford, J. A. R. McKellar, and the later poetry of Mary Fullerton. All these are accordingly represented in *Modern Australian Poetry* (1946), selected by H. M. Green to cover all "who may reasonably be considered modern". The transition to the present day is notably represented by R. D. FitzGerald and Kenneth Slessor. FitzGerald, mingling the older elevation with the newer freedom, shows his awareness of current actualities, but rather in some occasional lyrics or as imagery assisting the more metaphysical intention of longer poems. As in his expansion of the symbol of the banyan-tree, with its multiple trunk, they surround "the main line of ascent". This core of continuous meaning in life is the theme of his "Essay on Memory", in which that faculty, by a rich variety of



illustration, is shown as the whole of transmitted human experience, interpreted finally in the light of the Australian heritage. He treats some historical themes with the same breadth. The period-colour of Kenneth Slessor's earlier verse, progressively deepening, has its outcome in poems such as "Five Visions of Captain Cook". In the equally long elegy, "Five Bells", he confronts mortality, and, in keeping with his direct intellectuality, finds it unanswerable. His work contains much experimental variety, at first with some contemporaneous derivative tones (notably the influence of T. S. Eliot) later with attractively fresh lyrical devices loosening the older patterns.

That tendency, with the contemporary variants or substitutes for rhyme and the swing away from strict rhythm and consciously poetic diction, becomes more marked in the still younger poets. In Judith Wright an individual discrimination and approach controls this lyrical freedom, expressing her intent and fresh understanding of the land, with darkening tones of her thoughtful penetration of experience, manifested especially in her inner search of womanhood. Douglas Stewart adapts some ballad usages, local as well as traditional, and makes a relaxed use of the sonnet form. His vizualizing lyricism is an advantage in his verse-dramas, with their feeling for historical and legendary colour. This resort to the past, often the Australian past, is a noticeable development in recent years, as in poetry by Francis Webb, William Hart-Smith, and Rosemary Dobson.

Extreme innovations in poetry have had little effect in Australia. Verse of the more esoteric modern kind found a medium in a literary quarterly, *Angry Penguins*, during its currency from 1941 to 1946, with its editor, Max Harris, exemplifying some of these qualities in his own poetry. This evoked a test of the validity of such verse in the form of works by an imaginary poet, Ern Malley (q.v.), which, invented for the purpose, were accepted and published by that journal as genuine. Only here and there in Australian poetry occur signs of modern influences specially noteworthy abroad, as in the flavour of intellectual symbolism in the work of James McAuley, with its tinge of Rilke's filtration.

Apart from the earlier *Bulletin* writers, cohering in what amounted to a national movement, there have been only two special groups, neither of them very compact or widely influential. The first had as its pivot a quarterly magazine, *Vision*, which began in 1923 and ceased after four issues. The inspiring principle was a repudiation of the national point of view in literature as false to the continuous and universal tradition of-art generally, along with rejection of negative attitudes in poetry (typified at the time by T. S. Eliot), and the assertion instead of the physical and even fleshly quality of beauty, as a positive synthesis of imagination and reality. Actually, Hugh McCrae (in affinity with the art of Norman Lindsay) was, though he offers no theory, the forerunner of these poets, who were mainly Jack Lindsay, Leon Gellert, and Kenneth Slessor. Others acceptable to the point of view of *Vision* are represented in an anthology from that source, *Poetry in Australia*, 1923, which has a preface by Norman Lindsay relevant to the attitude described above. The other group is the more recent Jindyworobak Club, founded by Rex Ingamells, who expounds its aims in *Conditional Culture* (1938). They do not differ essentially from the early *Bulletin* insistence on a distinctive Australian approach, except by the addition of aboriginal life and tradition as an inspiring factor.

Names latest in the list at the head of this section include a few intended to represent the more substantial recent first books of verse. Generally, since a propitious beginning is not enough to warrant selective mention of past poets, that must apply to new ones too, though among these may be noted additionally, as some who have latterly published small volumes of verse and who continue to contribute to the current output, F. John Blight, Nancy Cato, Geoffrey Dutton, Eric Irvin, Shawn O'Leary, and Roland E.

Robinson. A progressive summary of contemporary verse is provided by *Australian Poetry*, an anthology published annually by Angus & Robertson Limited except for the years 1949-52, when it was published every second year. Australian poetry of the second world war is comprehensively represented in *Poets at War* (1944), compiled by Ian Mudie, giving details of sources, which include individual collections published by servicemen.

## FICTION

### THE COLONIAL PERIOD

|                         |      |                    |      |
|-------------------------|------|--------------------|------|
| Henry Savery            | 1829 | Ada Cambridge      | 1878 |
| Charles Rowcroft        | 1843 | Rolf Boldrewood    | 1878 |
| Thomas McCombie         | 1845 | Mrs Campbell Praed | 1880 |
| Mrs Francis Vidal       | 1845 | Tasma              | 1889 |
| John Lang               | 1853 | A. G. Hales        | 1890 |
| William Howitt          | 1854 | Catherine Martin   | 1890 |
| Catherine H. Spence     | 1854 | Simpson Newland    | 1893 |
| Caroline L. W. Atkinson | 1857 | Mary Gaunt         | 1894 |
| Richard Rowe            | 1858 | Ethel Turner       | 1894 |
| Caroline Leakey         | 1859 | David Hennessy     | 1895 |
| Henry Kingsley          | 1859 | Louise Mack        | 1896 |
| Marcus Clarke           | 1869 |                    |      |

Australian prose fiction begins with two works by Henry Savery, a convict in Tasmania. They are noteworthy mainly as a matter of local literary history, though also, in common with other such early writings, as versions of conditions of the time. The second of the two, *Quintus Servinton*, the first Australian novel in book form, has an autobiographical basis, presenting to that extent a first-hand account of convict experience. *Ralph Rashleigh, or The Life of an Exile*, by James Tucker, written a little more than a decade later, but not published until recent times, is of similar origin. Charles Rowcroft, in a connected series of *Tales of the Colonies*, offers information based on his residence in Tasmania as a settler from 1821 to 1825, with an admixture of adventurous experience. Thomas McCombie's first book is constructed on similar lines. John Lang, though born in Australia, wrote his books of the convict days during adult years spent abroad. Catherine Helen Spence's novels are of interest chiefly as early works by a public-spirited woman of unusual ability, using her immigrant knowledge of conditions in South Australia. Caroline Leakey, inasmuch as her novel, *The Broad Arrow*, has a convict theme, was the forerunner of Marcus Clarke, though without comparable literary resource. The first notable Australian work of fiction is *The Recollections of Geoffry Hamlyn*, an idealistic pioneering story, by Henry Kingsley, who, after five years in Australia, began his career as a writer in England with the publication of that book.

Marcus Clarke came to Australia as a youth. He is known mainly as author of *For the Term of His Natural Life*, a novel of the convict days. First published as a serial, it was widely acclaimed when it appeared in condensed form as a book, and still maintains its standing. Rolf Boldrewood (Thomas Alexander Browne) also is remembered mainly for one work, *Robbery Under Arms*, which had similar success as a book after publication as a serial and has since attained the same status. Its title relates to a band of bushrangers amid scenes in Victoria in the days of the gold rush. The natural and vivid story gains authenticity from the author's experience as a pastoralist and on the goldfields, which provides the main material of his other novels and his reminiscences.

The development of settled social life in this colonial period, as it may be called, is represented in the writings of three women novelists—Mrs Campbell Praed, Ada Cambridge, and Tasma (Madame Couvreur). Mrs Campbell Praed, daughter of a pioneer pastoralist who became a cabinet minister in Queensland, was the author of forty-one books besides three in which she collaborated with Justin McCarthy. Rather less than half of them relate in any degree to Australia. In the few which are significant in this respect, she draws on her knowledge of early station life, though not so much regarding its workaday conditions as from the social angle, often connected with the political life of Queensland, and with some intimations of the growing Australian outlook. All her books were written after she went, in her twenty-fifth year, to live in England, where she resided for the rest of her long life, in association with the notabilities of her time. The novels of Ada Cambridge are almost wholly urban. With glimpses of Australian city life in the background, they reflect the adoption in Australia of middle-class attitudes of the Victorian era in England, amidst which she was born and grew up. They have nevertheless elements of intellectual adventurousness which are noticeable also in her poetry. The novels of Tasma, despite the pen-name derived from the place of her upbringing, have comparatively little relation to Australia, though they reveal her keen and often whimsically intellectual apprehension of human issues. Her book, *A Sydney Sovereign and Other Tales*, is noteworthy as the first collection containing indications of the special flavour developed by the Australian short story contemporaneously with the vogue of the bush ballad, though in the same year appeared A. G. Hales's book of racy sketches, the success of which was followed by the wider popularity of his books having as the central figure the Scotch Australian, McGlusky.

Mention may be made here of a number of writers who, after a sojourn in Australia, returned to England and became successful novelists, making use, in varying degrees, of their colonial experience. They comprise the list below. The last of them takes it just into the twentieth century, but, so far as any of them are to be regarded as Australian writers, their work is in keeping with the colonial spirit exhibiting the circumstances of the country rather than accepting or interpreting them as a familiar environment. Guy Boothby and Carlton Dawe are included in the list because, though they were born in Australia, their novels have no closer relation to their native land, and were produced after they left it.

|                |      |                              |      |
|----------------|------|------------------------------|------|
| B. L. Farjeon  | 1865 | Nat Gould                    | 1891 |
| Carlton Dawe   | 1886 | Guy Boothby                  | 1894 |
| Fergus Hume    | 1886 | Iota (Mrs Mannington Caffyn) | 1894 |
| Hume Nisbet    | 1888 | A. J. Dawson                 | 1897 |
| E. W. Hornung  | 1890 | Elinor Mordaunt              | 1902 |
| Morley Roberts | 1890 |                              |      |

#### THE EMERGENCE OF THE AUSTRALIAN SHORT STORY

|               |      |                      |      |
|---------------|------|----------------------|------|
| Tasma         | 1890 | Albert Dorrington    | 1900 |
| Price Warung  | 1892 | Barbara Baynton      | 1902 |
| Ernest Favenc | 1893 | Arthur A. D. Bayldon | 1910 |
| J. A. Barry   | 1893 | James Edmond         | 1913 |
| Louis Becke   | 1894 | Beatrice Grimshaw    | 1919 |
| Henry Lawson  | 1894 | Ernest O'Ferrall     | 1921 |
| Edward Dyson  | 1898 | H. E. Riemann        | 1924 |
| Steele Rudd   | 1899 |                      |      |

The Australian short story developed in much the same way as, and concurrently with, the bush ballad, influenced notably by Archibald, with his insistence on first-hand matter,

preferably, as he once put it, with an "unpremeditated and photographic air". A. G. Stephens in 1901 summarized the result in his introduction to the *Bulletin Story Book*, which reprints contributions to that journal, when he said, "Judged by a high canon, our most talented story-writers are still only clever students of the art of writing. . . . So the stories and sketches which follow are usually the literary dreams of men of action, or the literary realization of things seen by wanderers. Usually they are objective, episodic, detached—branches torn from the tree of life, trimmed and dressed with whatever skill the writers possess (which is often not inconsiderable)." They were the product of writers in a pioneering country, themselves often engaged in its practical work or depending on ready press acceptance of their writings—circumstances that offered little encouragement for authorship in longer forms.

As in the case of the bush ballad, the printing of these stories journalistically was followed by collections in book form, though Tasma's prior volume had the characteristic local tang potentially. Price Warung produced his books of tales of the convict system. J. A. Barry drew on his experience at sea as well as in the bush. Ernest Favenc's name is associated mainly with his northern inland stories. Louis Becke became widely known for his tales of the South Seas. Beatrice Grimshaw's stories have the adventurous glamour of the same Oceanic region. Dorrington sometimes evokes a similar background or atmosphere besides more usual Australian scenes. H. E. Riemann draws on his knowledge of north-west Australia. Bayldon's descriptive intensification of his themes is better when comparably localized than when he looks abroad. Edward Dyson wrote of mining as well as of the bush, and facetiously of city factory life. The humorous realism of Steele Rudd's sketches gained them a prominent place in the bush tradition. Barbara Baynton reveals aspects of bush life more grimly. James Edmond's stories take the sardonic humorous turn which in his *Bulletin* writings generally did much to influence Australian expression. Ernest O'Ferrall's stories of boarding-house life and cognate associations are in a similar vein. Arthur Adams wrote from his knowledge of both New Zealand and Australia, with a versatility extending to the diverting flippancy which made his "dialogue" series popular. Pre-eminently, Henry Lawson created a kind of Australian story not merely about, but told from the point of view of, ordinary people, mainly but not exclusively amid bush scenes. They show the effects of his own unfortunate experience, though this is generally given the relief of his ironic humour, along with a broad personal compassion evoking the right familiar details.

In addition to writers represented as above by separate books, many others wrote stories which have not been collected. The *Bulletin Story Book*, mentioned above, contains the work of more than sixty writers associated with the earlier impetus of that journal. A survey of its influence as regards the short story during the 1880s and 1890s will be found in *Southerly* No. 4 of 1950, and the *Bulletin* Jubilee Number (29th January 1930) provides much relevant information.

#### THE NOVEL: TWENTIETH-CENTURY PHASES

|                   |      |                             |      |
|-------------------|------|-----------------------------|------|
| William Hay       | 1901 | Henry Handel Richardson     | 1908 |
| Miles Franklin    | 1901 | Roy Bridges                 | 1909 |
| J. H. M. Abbott   | 1902 | Louis Stone                 | 1911 |
| Tom Collins       | 1903 | Norman Lindsay              | 1913 |
| Randolph Bedford  | 1903 | E. L. Grant Watson          | 1914 |
| Arthur H. Adams   | 1904 | Katharine Susannah Prichard | 1915 |
| G. B. Lancaster   | 1904 | Vance Palmer                | 1915 |
| Beatrice Grimshaw | 1907 | Capel Boake                 | 1917 |

## THE NOVEL: TWENTIETH-CENTURY PHASES—(Continued)

|                      |      |                   |      |
|----------------------|------|-------------------|------|
| Bernard Cronin       | 1918 | Jean Campbell     | 1933 |
| M. L. Skinner        | 1918 | J. M. Harcourt    | 1933 |
| Jack McLaren         | 1919 | J. K. Ewers       | 1933 |
| Dale Collins         | 1922 | Mary Mitchell     | 1933 |
| Martin Boyd          | 1925 | Winifred Birkett  | 1934 |
| E. V. Timms          | 1925 | H. G. Lamond      | 1934 |
| Jean Devanny         | 1926 | Brian Penton      | 1934 |
| Ion L. Idriess       | 1927 | Christina Stead   | 1934 |
| James Devaney        | 1927 | Kylie Tennant     | 1935 |
| Georgia Rivers       | 1927 | Dymphna Cusack    | 1936 |
| J. B. Dalley         | 1928 | Kenneth Mackenzie | 1938 |
| Brent of Bin Bin     | 1928 | Xavier Herbert    | 1938 |
| Arthur W. Upfield    | 1928 | Eric Lowe         | 1938 |
| Dorothy Cottrell     | 1928 | Patrick White     | 1939 |
| M. Barnard Eldershaw | 1929 | Ernestine Hill    | 1941 |
| Frank Dalby Davison  | 1931 | Lawson Glassop    | 1945 |
| Louis Kaye           | 1931 | Roy Connolly      | 1946 |
| William Hatfield     | 1931 | Robert Close      | 1946 |
| Eleanor Dark         | 1932 | Gavin Casey       | 1947 |
| Velia Ercole         | 1932 | Jon Cleary        | 1948 |
| J. J. Hardie         | 1932 | Ruth Park         | 1948 |
| Leonard Mann         | 1932 | John Morrison     | 1949 |
| Leslie Meller        | 1932 |                   |      |

The increasing output indicated above represents a corresponding variety of works. The list serves its chronological purpose, but it is somewhat deceptive, since a number of the writers did the main part of their work much later than the dates suggest, some early on the list being still active. There is thus no point at which it can advantageously be divided either into shorter periods or into groups with special tendencies; but some phases can be generalized, leaving the individual qualities of the writers for attention in the separate commentaries on them. Authorship of only one book is not regarded as sufficient ground for listing a writer here except in one or two special cases.

The previous section, dealing with the emergence of the Australian short story, showed an insistence on local subject matter that amounted to emphasis on it. This arose from a repudiation of derivative attitudes and material implied by A. G. Stephens when he described Miles Franklin's first novel, *My Brilliant Career*, as "the very first Australian novel to be published". He added, by way of explanation, "There is not one of the others that might not have been written by a stranger or a sojourner." Novels which she wrote in maturer years have something of the same Australian persistence. It is present also in novels by Brent of Bin Bin published about the same time. The special characteristics of these have led to the supposition that Miles Franklin is connected with the authorship of them. Almost concurrently with *My Brilliant Career* appeared *Such Is Life*, by Tom Collins. Its approach was in some details so similar as to cause him to comment on this. Its comparable assertion of the Australian outlook is indicated in his description of his work as having a "bias offensively Australian". Its continuity consists mainly of the recurrence of the characters in a sequence of picaresque episodes in the same or similar places, and though there are threaded story-motifs, it has come to be esteemed (in the words of A. G. Stephens) as "an Australian classic, or semi-classic", for its "accurate representations of our character and customs, life and scenery. . .". It adds an intellectual temper to the assertion of an Australian spirit manifest in much writing of the time. Randolph Bedford's

novels, with their vigorous, more obvious action, exemplify the same attitude differently.

That emphasis, in a generation predominantly Australian-born and taking local conditions more for granted, gradually disappeared by absorption. This is first shown in prose fiction, in the form of a continuous output, by Katharine Susannah Prichard and Vance Palmer respectively. Each of them, too, takes later a special regional direction. The later novels of K. S. Prichard, with her tendency towards an occupational background, concentrate on life amid Western Australian scenes—the southern timber-getting country, the pastoral north where contact with the aborigines gives rise to the problem of miscegenation, and the industrial evolution of the goldfields. The same mining community provides material for novels by Gavin Casey. M. L. Skinner collaborated with D. H. Lawrence in a Western Australian novel. Another Englishman, E. L. Grant Watson, in several novels makes effective use of a closer knowledge of that region than Lawrence possessed. Palmer, in his later works, turns to Queensland coastal life, besides a novel having an inland mining background. Queensland sugar-growing country provides the setting of Jean Devanny's Australian novels, and Sarah Campion, though hardly more than a visitor, caught the authentic colour of settlement in the Burdekin River district and places farther north. Frank Dalby Davison evokes aspects of country adjoining the southern Queensland border, especially in his story of wild cattle displaced by settlement there. Bernard Cronin draws on experience on the west coast of Tasmania. The central and northern inland of the continent is the general scene of works by William Hatfield, Louis Kaye, R. B. Plowman, and Arthur Upfield, who uses that background for detective stories. Xavier Herbert's only novel is noteworthy for the sweeping gusto of its heightened picture of the Northern Territory, with the plight of the half-caste as a prominent motif. Dale Collins is known mainly as author of novels of the South Seas with elements of the sophistication of modern life.

Novels of Australia's developing urban life came more slowly—perhaps because the insistence on distinctive aspects of the land encouraged attention especially to life outback. Arthur H. Adams, in his works of a staid kind, sketched the Sydney environment, and J. B. Dalley amplified it as regards the period from the last decade of the nineteenth century to the first world war and the following years. Louis Stone notably provided a novel of larrikin life, and Chester F. Cobb's two reflective novels have the Sydney urban background. Christina Stead's connection with Australia as a novelist consists of an early book depicting a group in Sydney and its environs and her use of the same surroundings for a considerable part of a novel following others written in, and relating to the life of, places abroad. Eleanor Dark was the first novelist to make general use of the latter-day urban scene, with settings in and adjacent to Sydney for her interpretation of behaviour in relation to psychological sources and sociological asides. Sociological implications suffuse Kylie Tennant's active novels of depression years in Sydney and provincial centres. A novel of the same period in Melbourne, by Leonard Mann, followed others in which he treats different aspects of Australian life, including a psychological crime study set in Sydney. The more urban kind of action is noteworthy in works by Capel Boake, Georgia Rivers, Kenneth Mackenzie, and Patrick White, sharpened, in the case of the two last-named, by a modern intellectuality. Country township life provides the background for Norman Lindsay's novels of youthful masculinity, generally regarded as his best.

Novelists began to turn also to the Australian past. William Hay, though the action of his books is in the convict days, is not much concerned with the penal system except as it gives point, through his elaborate and even fantastic writing, to character and social circumstance. J. H. M. Abbott reconstructs historical facts and incidents by adding simple

conventional elements of romance and adventure. A more resourceful imaginative expansion of documented history is shown in two of the later novels of Eleanor Dark.

Mostly, Australian novels of past times incline towards the family chronicle form. Henry Handel Richardson's *Richard Mahony* trilogy, though the impressive central portrait takes the place of any family succession, has a domestic amplitude having much in common with such chronicle narratives. Martin Boyd, after a family story of early Melbourne, with the pattern repeated in a much later book, profited by his long residence in England in the interim to introduce Australian characters into some of his novels of the social scene there. Jean Campbell's first two novels take the transitions of Melbourne as a background for family life, and Vance Palmer's works include a chronicle novel with that setting. The authors collaborating as M. Barnard Eldershaw are best known by their novel of the fortunes of an imagined family founded in the early days of Sydney. Helen Simpson, after she had gained recognition for her writings during many years abroad, turned to New South Wales origins. G. B. Lancaster reverted to Tasmania in much the same way. The Tasmanian past provides Roy Bridges with themes for his main local novels. E. V. Timms, after works evoking the historical glamour of seventeenth century Europe, draws on the interest of early Australian settlement. Miles Franklin and Brent of Bin Bin, already mentioned, offer imaginative chronicles of pioneer families in the Monaro district of New South Wales. Eric Lowe carries a story of pastoral settlement in western New South Wales to an outcome in modern circumstances. Ernestine Hill goes back to the era of Australian discovery in a novel of the life of Matthew Flinders.

As regards war novels, Leonard Mann's *Flesh in Armour*, a story of the first A.I.F. abroad, has been succeeded by no novel of quite the same significance arising out of the second world war. *We Were the Rats*, by Lawson Glassop, depicts Australian troops in the Tobruk campaign. John Hetherington's *The Winds Are Still* is concerned with the escape of Australian soldiers from Greece following the German invasion, and the same phase of operations enters into *The Sea Eagle*, by James Aldridge. Australians in the war in the Islands provide the theme of a novel not listed because it is not within the period covered, namely *The Ridge and the River* (1951), by T. A. G. Hungerford.

#### DEVELOPMENTS OF THE SHORT STORY

|                        |      |                   |      |
|------------------------|------|-------------------|------|
| Vance Palmer           | 1915 | Brian James       | 1944 |
| Harley Matthews        | 1918 | Peter Cowan       | 1944 |
| Dowell O'Reilly        | 1920 | Don Edwards       | 1944 |
| William Baylebridge    | 1922 | Douglas Stewart   | 1944 |
| Mary Simpson           | 1926 | Cecil Mann        | 1945 |
| M. Fane and H. Lofting | 1928 | Alan Marshall     | 1946 |
| Les Robinson           | 1933 | Jon Cleary        | 1946 |
| K. S. Prichard         | 1933 | Myra Morris       | 1947 |
| Dal Stivens            | 1936 | John Morrison     | 1947 |
| Frank Dalby Davison    | 1940 | H. Drake-Brockman | 1948 |
| Gavin Casey            | 1942 | J. K. Ewers       | 1949 |
| Marjorie Barnard       | 1942 | George Farwell    | 1950 |
| Margaret Trist         | 1943 |                   |      |

The emergence of the indigenous Australian short story, culminating in the work of Henry Lawson, has already been described. The lifetime of Dowell O'Reilly coincided almost exactly with that of Lawson, but O'Reilly belongs to a later phase, in which, through a more detached and conscious artistry, the writing seems less the work of "men

of action", to whom in general Stephens ascribed the earlier stories, and more the product of men of letters. O'Reilly's bush stories, though they show no lack of sympathetic understanding, have not, when compared with Lawson's, so close a feeling of the life they reveal. They were the main part of a small output having an intellectual tone which is sharpest in his whimsically witty long story, "Tears and Triumph", in form a kind of literary counterpoint.

So far as any descriptive grouping can be attempted, O'Reilly may be bracketed with Vance Palmer, Katharine Susannah Prichard, Frank Dalby Davison, Marjorie Barnard, and Myra Morris, to the extent that they all incline towards traditional merit as compared with the rather freer diversions of Mary Simpson, Margaret Fane and Hilary Lofting, Les Robinson, Margaret Trist, and H. Drake-Brockman. Brian James has something in common with bush writers of the previous generation. Cecil Mann, Douglas Stewart, Don Edwards, George Farwell, John Morrison, and to some extent J. K. Ewers, tend towards a prevalent idiom arising out of the ironies of present-day life. It hardens in Gavin Casey's stories with some effects such as toughen, somewhat in a current American manner, the various stories of Alan Marshall, Dal Stevens, and (despite quiet atmospheric asides) Peter Cowan. The contemporary preference for plain realities, often without much definite story interest, instead of the older romantic elements accompanied by this, is the only development which can be suggested to have taken place, along with signs of Lawson's influence. Rural settings still prevail, though (as in the case of the later novels) there is less emphasis on local colour and increasing attention to urban life. The stories of Harley Matthews and William Baylebridge relate to the first world war, in opposite extremes of style, the former casually matter-of-fact, the latter with a magnifying archaic manner. Jon Cleary's stories of the second world war have the modern sophisticated tone.

## ESSAYS

|                     |      |                    |      |
|---------------------|------|--------------------|------|
| James Martin        | 1838 | Furnley Maurice    | 1922 |
| William Woolls      | 1838 | Charles MacLaurin  | 1923 |
| Frank Fowler        | 1859 | F. Wood Jones      | 1924 |
| Marcus Clarke       | 1869 | Eric Partridge     | 1926 |
| Julian Thomas       | 1876 | Arthur Jose        | 1928 |
| Richard Birnie      | 1879 | A. B. Piddington   | 1929 |
| Francis Adams       | 1886 | J. Le Gay Brereton | 1930 |
| Donald Macdonald    | 1887 | Nettie Palmer      | 1932 |
| T. G. Tucker        | 1890 | S. Elliott Napier  | 1932 |
| Walter Murdoch      | 1907 | E. T. Brown        | 1935 |
| Alan D. Mickle      | 1910 | Vance Palmer       | 1940 |
| Archibald T. Strong | 1911 | W. A. Osborne      | 1943 |
| F. W. Boreham       | 1912 | R. G. Howarth      | 1946 |
| H. E. Boote         | 1915 | F. J. H. Letters   | 1948 |
| Ernest Scott        | 1920 | L. A. Triebel      | 1950 |
| Mary Gilmore        | 1921 | F. R. Jordan       | 1950 |

This section is confined to works which are in the ordinary sense ostensibly collections of essays. Critical and descriptive works are dealt with under their own headings so far as that is possible. It cannot be claimed that on the whole the writers listed above attain distinction in a form of literature so specially distilled, and indeed some of the writing is hardly more than acceptable journalism, but Australian books of this sort have been disproportionately neglected as compared with other kinds.



James Martin's *Australian Sketch Book* and William Woolls's *Miscellanies in Prose and Verse* were the first collections containing essays written as such, and are mentioned on that account. They were preceded by published lectures by Henry Carmichael and Frederick Maitland Innes, and there have been numerous printed lectures since; but, for reasons explained in the preface, works of the kind, except in a few special instances, are not included. Frank Fowler's writings are of interest mainly for their association with the Australian cultural life of his day. Julian Thomas provides similar sidelights in a manner inclining towards the descriptive sketch.

Walter Murdoch is the only Australian eminent as an essayist. His books, which have won a discriminate popularity, represent the work of many years. They consist of writings in the spirit of the traditional essay as he himself, in one example, expounds the requirements of the form. Of the authors preceding him in the list, Marcus Clarke was perhaps the most gifted. The virtuosity of his shorter writings entitles them to mention, although their sharpness lacks the restraint which Montaigne denoted by his judicious motto *Que sais-je?* and its accompanying emblematic pair of scales. Clarke's style, though more pugnacious, has something in common with that of Joseph Furphy. The affinity can be illustrated by a comparison of Clarke on "The Theory of Gastric Juice" with Furphy on cleanliness in Chapter VI of *Such Is Life*. Richard Birnie is referred to in Hugh McCrae's swift summary of his father's friends as "the great essayist of his day", and A. G. Stephens has a good word to say for him, but his reputation is now little more than an echo. Francis Adams, with his political apportionment of caustic comment and sympathetic idealization, is interesting for his expression of an observer's response to the Australian scene of the 1880s.

T. G. Tucker shared with his younger contemporary, A. T. Strong, a scholastic literary approach. Eric Partridge's reflective writings are incidental to his specialism in vernacular developments of language. Literary specialism is an ingredient of writings by F. J. H. Letters and L. A. Triebel. F. R. Jordon, though with no lack of scholarship or sensibility, has a tonic sceptical air. R. G. Howarth writes mainly on literary topics. Scientific associations colour the essays of F. Wood Jones, W. A. Osborne, and Charles MacLaurin, the last-named discoursing easily on pathological aspects of historical personages. Biographical and historical interest is the basis of works by Ernest Scott, A. B. Piddington, Arthur Jose, and Vance Palmer. Alan D. Mickle is a prolific writer in essay form. H. E. Boote and S. Elliott Napier have the customary pleasant discursiveness, which, in the case of Donald Macdonald, is derived to a great extent from naturalistic interests. E. T. Brown's essays insinuate into the traditional usage an incisive element, while those of Furnley Maurice take the other direction of poetic imagination. Mary Gilmore's prose writings consist largely of reminiscences, often concerned with bush life. Vagabond touches enliven J. Le Gay Brereton's reflections and his recollections of Australian writers. Literary reminiscences comprise a substantial part of Nettie Palmer's books of prose. F. W. Boreham's voluminous writings consist of a great variety of observations generally suffused with a moral intention.

### CRITICISM

|                        |      |                       |      |
|------------------------|------|-----------------------|------|
| Frederick Sinnett      | 1856 | Desmond Byrne         | 1896 |
| William Walker         | 1864 | A. G. Stephens        | 1897 |
| G. B. Barton           | 1866 | Turner and Sutherland | 1898 |
| Arthur Patchett Martin | 1882 | Zora Cross            | 1922 |

## CRITICISM—(Continued)

|                      |      |                  |      |
|----------------------|------|------------------|------|
| Nettie Palmer        | 1924 | E. Morris Miller | 1940 |
| H. M. Green          | 1928 | J. K. Ewers      | 1945 |
| C. Hartley Grattan   | 1929 | Colin Roderick   | 1945 |
| H. A. Kellow         | 1930 | Brian Elliott    | 1947 |
| P. R. Stephensen     | 1935 | Douglas Stewart  | 1948 |
| M. Barnard Eldershaw | 1938 | Rex Ingamells    | 1949 |
| A. J. Coombes        | 1938 | Arthur Murphy    | 1950 |
| T. Inglis Moore      | 1938 |                  |      |

As explained in the preface, all books on Australian authors are included in this work, but it is not planned to give an account of writings of the kind in periodicals. These consist mainly, as is usual everywhere, of book reviews produced as part of the ordinary routine of the newspapers, and few of them are of any consequence. On the whole, criticism in Australia has not kept pace with the needs of the local literature evoking it except as to the number of critics, and they too often display, instead of familiarity with the work discussed and its background, a readiness to repeat or paraphrase previous pronouncements which need to be progressively sifted. There is often also a tendency to ascribe world status or permanency to works which, however admirable, have no recognition abroad and have still to stand the test of time, whereas what the circumstances rather call for, in a country obliged to build up its own literary life no less than its separate economic and political welfare, is a judicious appreciation of the local impact as being important on its own account, leaving the matter of larger or permanent merit to be determined in the only possible way.

It happens that the most significant body of Australian criticism—namely the writings of A. G. Stephens—belongs to journalism. His few and mostly slight volumes are quite inadequate to represent his important place in the development of Australian literature. A better idea of this can be gained from the account of him and the excerpts given in *A. G. Stephens: His Life and Work* (1941), edited by Vance Palmer. No other Australian critic is so often quoted as Stephens or has had a comparable influence. In 1896 he founded the Red Page of the *Bulletin*, since conducted as its literary section, and most of his critical writings appeared there or in his magazine, the *Bookfellow*. The Red Page continues to be one of the recognized avenues of criticism, others current being mainly the quarterlies, *Meanjin* and *Southerly*. Earlier literary magazines, no longer published, include the *Triad* (notably conducted by Frank Morton), *Vision* (edited by Jack Lindsay and Kenneth Slessor), the *Booklover* (controlled by H. H. Champion), *Birth* (succeeded by *Verse* and the *Spinner*), *All About Books*, *Desiderata*, *Manuscripts*, and, more recently, *Angry Penguins* and *Book News*.

The first writings which can be classed as criticism, having historical interest accordingly, consist of an article, "Fiction Fields in Australia", by Frederick Sinnett, in the *Journal of Australasia* (vol. i, 1856), and a lecture, *Australian Literature*, by William Walker, published in 1864 and reprinted in his *Miscellanies*. A wider field had opened for G. B. Barton's *Poets and Prose Writers of New South Wales*, which on that account is to be regarded as the first substantial survey of local literature. The writers dealt with are W. C. Wentworth, J. D. Lang, Charles Harpur, William Forster, James Martin, Henry Parkes, D. H. Deniehy, Robert Sealy, W. B. Dalley, Henry Kendall, Henry Halloran, Sir T. L. Mitchell, J. L. Michael, and G. R. Morton, with incidental attention to Richard Rowe in a long quotation from Deniehy's writings. Though limited to writers in New South

Wales, the book traverses the main literary activity of the time. Writers comprising a similar group in Melbourne (chiefly Clarke, Gordon, and G. G. McCrae, joined afterwards by Kendall) had not then much more than begun the literary production which brought them together a little later.

No further substantial work of criticism appeared until the publication in 1896 of *Australian Writers*, by Desmond Byrne. It deals with the work of Clarke, Kingsley, Gordon, Rolf Boldrewood, Ada Cambridge, Mrs Campbell Praed, and Tasma. Like Barton's book, it provides summaries of, and quotations from, some works which are not now readily available, and which, though esteemed in their day, are not likely to be reprinted. Next came, in 1898, *The Development of Australian Literature*, by Turner and Sutherland. It is mainly concerned with Gordon, Kendall, and Clarke, causing A. G. Stephens to remark, "Its title should have been 'Three Australian Writers, with Gossip Regarding Others' ", and he admonishes its standpoint as "apparently that of a mature maiden lady of narrow intelligence and conventional morals". *An Introduction to Australian Literature*, by Zora Cross, contains the substance of a series of lectures having the elementary purpose of the title rather than any complete critical intention. *Modern Australian Authors, 1900-1923*, by Nettie Palmer, another small book, is briefly but effectively descriptive. *Australian Literature*, by C. Hartley Grattan, is a booklet consisting of the impressions of an American while studying Australian conditions. The first comprehensive survey of the subject was *An Outline of Australian Literature* (1930), by H. M. Green, who thus laid the foundation for studies of the kind since. The ground was elaborately covered by E. Morris Miller's *Australian Literature: A Bibliographical and Descriptive Survey*. Rex Ingamells's *Handbook of Australian Literature* is an epitome showing the influence of the Jindyworobak point of view.

Among sectional studies, *Queensland Poets*, by H. A. Kellow, gives closer attention to most of these writers than might be warranted in a survey not thus regionally limited. *Six Australian Poets*, by T. Inglis Moore, examines at length the poetry of McCrae, Neilson, O'Dowd, Baylebridge, Brennan, and FitzGerald. *Some Australian Poets*, by A. J. Coombes, is a less analytic account of some of the better-known poets from Harpur onwards. *Fourteen Minutes* (revised 1950), by H. M. Green, taking its title from the time of each of the radio talks of which it originally consisted, deals simply but sufficiently for its purpose with poets from Harpur's time to the present. *Contemporary Australian Poets*, by Arthur Murphy, traverses the work of Judith Wright, William Hart-Smith, R. G. Howarth, Douglas Stewart, Rex Ingamells, and R. D. FitzGerald. *Essays in Australian Fiction*, by M. Barnard Eldershaw, carefully considers (up to 1938) Henry Handel Richardson, Katharine Susannah Prichard, Frank Dalby Davison, Leonard Mann, Martin Boyd, Christina Stead, and Eleanor Dark. In two books on Australian novelists Colin Roderick provides liberal excerpts from their works, and his *Introduction to Australian Fiction* scans the whole field. *The Flesh and the Spirit*, by Douglas Stewart, in its adequate "outlook on literature", gives attention to local writers. Brian Elliott's *Singing to the Cattle* consists of lectures on aspects of Australian literature.

Introductions to books are not entered in the bibliography apart from the works in which they appear. It is sometimes possible to mention there under authors' names noteworthy articles on their work which have been published in periodicals. Monographs on individual writers are mentioned under the names of the authors to whom they relate and listed under the names of the writers of them. The following are the principal works of the kind in alphabetical order of the subjects, showing in each case the name of the author of the monograph and the year of publication:

|                         |                                    |      |
|-------------------------|------------------------------------|------|
| Francis Adams           | Clive Turnbull                     | 1949 |
| C. J. Brennan           | A. R. Chisholm                     | 1946 |
| C. J. Brennan           | H. M. Green                        | 1939 |
| C. J. Brennan           | Randolph Hughes                    | 1934 |
| C. J. Brennan           | A. G. Stephens                     | 1933 |
| Victor Daley            | A. G. Stephens                     | 1905 |
| C. J. Dennis            | A. H. Chisholm                     | 1946 |
| Joseph Furphy           | Miles Franklin and Kate Baker      | 1944 |
| Henry Kendall           | A. G. Stephens                     | 1928 |
| Henry Lawson            | See under his name in bibliography |      |
| John Shaw Neilson       | James Devaney                      | 1944 |
| Mrs Campbell Praed      | Colin Roderick                     | 1948 |
| Henry Handel Richardson | Nettie Palmer                      | 1950 |
| A. G. Stephens          | Vance Palmer                       | 1941 |
| Frank Wilmot            | Vance Palmer                       | 1942 |

## DESCRIPTIVE WORKS

|                   |      |                  |      |
|-------------------|------|------------------|------|
| Mrs Aeneas Gunn   | 1905 | Frank Clune      | 1933 |
| E. J. Banfield    | 1908 | R. B. Plowman    | 1933 |
| C. E. W. Bean     | 1909 | Thomas Wood      | 1935 |
| E. J. Brady       | 1911 | William Hatfield | 1936 |
| Sydney De Loghe   | 1916 | Charles Chewings | 1936 |
| Jack McLaren      | 1923 | E. Morrow        | 1937 |
| John Armour       | 1923 | Eve Langley      | 1942 |
| Ion L. Idriess    | 1931 | Alan Marshall    | 1944 |
| Myrtle Rose White | 1932 |                  |      |

Since this section extends to some books of information, it is the point at which, even more than in deciding what should be included under essays, the distinction between writings that are and writings that are not literature is most likely to break down. If that does seem to happen, the reader's attention is directed to what is said on the matter in the preface. In the case of books which present actualities imaginatively or with an obvious literary intention (though they are not necessarily the better for that), the difficulty of the discrimination tends to disappear, for that makes them of the literary kind. This has in fact led to some of them being hitherto classed as fiction, but it is hard to see how that can be apt as regards books describing actual places, people and things not fused with the invented elements of a constructed story. Such writing is here regarded as descriptive, since to do otherwise is to imply that the imaginative is necessarily imaginary.

Several such works have gained recognized standing. One of the best known is *We of the Never Never*, by Mrs Aeneas Gunn, a simple account of the author's experience in the Northern Territory at the beginning of this century. Another, *My Crowded Solitude*, by Jack McLaren, among various books based on his adventures, tells of his lonely life for eight years as a planter in northernmost Queensland. *The Confessions of a Beachcomber*, by E. J. Banfield, has a similar reputation, along with three other books in which the author, as a recluse on an Australian tropical island, records his observations, largely naturalistic, but having a more meditative extension than naturalistic studies ordinarily achieve or aim at. The only other book of a descriptive kind that has been comparably acclaimed is a more recent one, *The Peapickers*, by Eve Langley, a rhapsodic narrative of the author's experience in seasonal occupations in Victoria such as that indicated by the title. C. E. W. Bean, in addition to his historical and other writings, is noteworthy for his

engagingly veracious descriptions of the wool-growing areas of New South Wales and the old steamboat routes on rivers there. E. J. Brady's accounts of earlier and wider journeys include some of this country.

The greater part of Australian descriptive writing deals with the less-known inland and north, including books by John Armour, R. B. Plowman, William Hatfield, Myrtle Rose White, Ernestine Hill, Ion L. Idriess, and Frank Clune, the two (perhaps three) last-named being especially popular by reason of the picturesque rather than ponderable interest of their writings. Books concerning the north necessarily touch the life of the aborigines. The standard works concerning them are not within the scope of the present survey, but if it is necessary to select some easily expressed and knowledgeable description admissible here on the same grounds as other books, *Back in the Stone Age*, by Charles Chewings, is as acceptable as any. Alec H. Chisholm and Charles Barrett are prominent among writers who present naturalistic topics in a pleasing way. Copious extracts from descriptive writings by various authors are contained in *Wanderers in Australia* (1950), edited by Colin Roderick.

If mention of descriptive war books is expected, a selection (subject to the opening remarks in this section) would include *The Straits Impregnable*, by Sydney De Loghe, describing the Gallipoli campaign in the first world war, and, as regards the second world war, *Green Armour*, by Osmar White, which is concerned with the Australian troops in New Guinea, and *Behind Bamboo*, by Rohan Rivett, an account of the author's experience as a prisoner of the Japanese. Australia's official war histories are in particular notable for C. E. W. Bean's authorship of the first six volumes of the record of World War I.

## DRAMA

|                       |      |                      |      |
|-----------------------|------|----------------------|------|
| Evan Henry Thomas     | 1835 | George S. Beeby      | 1923 |
| David Burn            | 1842 | Helen Simpson        | 1923 |
| Charles Harpur        | 1853 | Vance Palmer         | 1924 |
| Richard Hengist Horne | 1864 | Almon Clark          | 1926 |
| Marcus Clarke         | 1870 | Jack Lindsay         | 1927 |
| Garnet Walch          | 1872 | Carrie Tennant       | 1929 |
| William Forster       | 1876 | T. Inglis Moore      | 1930 |
| Francis Adams         | 1887 | Leslie Haylen        | 1933 |
| T. Hilhouse Taylor    | 1893 | Sydney Tomholt       | 1936 |
| Arthur H. Adams       | 1899 | Antill and de Warren | 1936 |
| C. Haddon Chambers    | 1900 | A. E. Turner         | 1937 |
| Montague Grover       | 1903 | H. Drake-Brockman    | 1938 |
| J. Le Gay Brereton    | 1910 | Dymphna Cusack       | 1942 |
| William Moore         | 1910 | Douglas Stewart      | 1944 |
| Louis Esson           | 1912 | Dorothy Blewett      | 1944 |
| Adrian C. Stephen     | 1918 | Lionel Shave         | 1948 |
| E. J. Rupert Atkinson | 1919 |                      |      |

The practical relation of plays to the stage necessarily complicates any summary of them on a literary basis, but here this is simplified by the fact that the Australian record in drama, either in print as represented liberally by the above list, or as regards success by being widely performed, is not impressive. There is no reason to doubt that dramatic works would have taken their place along with other forms of writing, in the same proportion as in older literatures, but for the advent of the cinema. This new form of entertainment

developed when Australian writers were still feeling their way towards an impact, and there was thus not even, as in other lands, a tradition of national drama around which the endeavours of playwrights might courageously cohere. Consequently, plays by Australians are to a great extent by-products. The authors, lacking the incentive of a vital theatre and its opportunities, have generally been engaged in other kinds of writing.

The record of published dramatic work begins with a three-act play, *Bandit of the Rhine* (1835), by Evan Henry Thomas. The first Australian book of verse-drama, by David Burn, followed in 1842. Subsequent publications of verse in dramatic form—such as those of Harpur, Horne, Gordon, Forster, Sladen, Brunton Stephens, Vidler, Jury, and others—have little relation to the needs of the stage, and their various merit is as poetry. Francis Adams is listed here for his posthumously published *Tiberius*, with its eulogistic introduction by W. M. Rossetti, in addition to verse-dramas in books of his poetry published during his lifetime, though they, too, can hardly be regarded as pertaining to the few years in Australia through which he is associated with our literature. Helen Simpson wrote plays in both prose and verse, and Almon Clark's dramas compound an experimental tone from the fusion of the one medium with the other. Elements of innovation in Jack Lindsay's plays are part of the means by which they seek to revive interest in verse-drama as "the only solution to modern poetic despair", and E. J. Rupert Atkinson comparably offers some examples of a combination of stage and cinema technique. In its small way, J. Le Gay Brereton's *To-Morrow*, a one-act play in blank verse with an Elizabethan literary atmosphere, is a successful example of drama in poetic form, but there was no marked combination of stage effect with poetic quality before Douglas Stewart's plays, which have been successfully performed for radio as well as in the theatre.

The writings in dramatic form by Marcus Clarke and Garnet Walch were for pantomimes and similar light diversion. Haddon Chambers (1860-1921) is the only Australian who has written for the stage with wide success, but his plays were the product of his domicile in England after he left Australia in early manhood. *Three Plays for the Australian Stage* (1914), by Arthur H. Adams, represented an attempt "to deal dramatically with Australian conditions viewed from an Australian standpoint by the creation of characters essentially Australian". They were intended not as repertory plays but for the commercial theatre. One of them, *Mrs Pretty and the Premier*, ran for a month in 1916 at His Majesty's Theatre, London, but the production of Adams's plays in Australia has been limited to repertory performances.

Repertory companies, for reasons indicated above, have provided almost the only outlet for the Australian playwright. The main instrumentalities of the kind which have arisen are mentioned by William Moore in a prefatory article in *Best Australian One-Act Plays* (1937), edited by him jointly with T. Inglis Moore, and he gives there a succinct account of the production of plays written by Australians. In addition to the occasions he mentions, plays by Adrian Consett Stephen were performed in 1913 and 1914 by the Sydney University Dramatic Society. William Moore himself instituted performances of Australian plays in Melbourne. *Louis Esson and the Australian Theatre* (1948), by Vance Palmer, gives an account of the endeavours of Esson, who, stimulated while abroad by contact with members of the Abbey Theatre movement in Ireland, aimed at the establishment of a similar indigenous drama in Australia. His own plays—like those of his colleagues of the Pioneer Players in Melbourne, Vance Palmer and Stewart Macky—were written to further that purpose. Carrie Tennant promoted similar activities in Sydney. The vogue of the one-act play—largely a result of the contraction of the theatrical audience as mentioned above, imposing so much reliance on spare-time amateur actors in one-night performances

or brief seasons—is represented most comprehensively in the collections referred to below. Radio plays are included, though it cannot be said that this form of entertainment has yet had any superlative literary outcome.

A useful survey, though not concerned with the local dramatic writings which are the main interest here, is provided in *The Australian Theatre* (1948), by D. P. McGuire in collaboration with F. M. McGuire and B. P. Arnott. *The Theatre in Australia* (1947), by Allan Aldous, relates to the same field. Attention to Australian plays is given in the course of an article on the theatre in the *Australian Encyclopedia*. Various authors are represented in *Best Australian One-Act Plays* (1937), selected by William Moore and T. Inglis Moore, and *Australian Radio Plays* (1946), selected by Leslie Rees.

## ANTHOLOGIES

### MISCELLANEOUS PROSE AND VERSE

|                     |      |                         |      |
|---------------------|------|-------------------------|------|
| Isaac Nathan        | 1848 | Arthur Patchett Martin  | 1879 |
| G. B. Barton        | 1866 | Bulletin Newspaper Co.  | 1890 |
| W. H. H. Yarrington | 1868 | Lala Fisher             | 1899 |
| Punch Staff Papers  | 1872 | A. C. Rowlandson        | 1901 |
| R. Thatcher         | 1875 | W. R. Charlton          | 1907 |
| Julian Thomas       | 1877 | Australia Week-End Book | 1942 |

### POETRY

|                        |      |                   |      |
|------------------------|------|-------------------|------|
| Douglas Sladen         | 1888 | J. J. Stable      | 1924 |
| Bulletin Newspaper Co. | 1901 | Louis Lavater     | 1926 |
| A. B. Paterson         | 1905 | Percival Serle    | 1927 |
| Bertram Stevens        | 1906 | Jindyworobak      | 1938 |
| Walter Murdoch         | 1910 | Australian Poetry | 1941 |
| Hansen and McLachlan   | 1911 | Rex Ingamells     | 1943 |
| George Mackaness       | 1913 | Will Lawson       | 1944 |
| Mary Wilkinson         | 1919 | Ian Mudie         | 1945 |
| Lindsay and Slessor    | 1923 | H. M. Green       | 1946 |

### FICTION

|                        |      |                            |      |
|------------------------|------|----------------------------|------|
| Bulletin Newspaper Co. | 1901 | Coast to Coast             | 1941 |
| Nettie Palmer          | 1928 | Colin Roderick             | 1945 |
| George Mackaness       | 1928 | Murdoch and Drake-Brockman | 1951 |

### ESSAYS AND OTHER PROSE

|                      |      |                  |      |
|----------------------|------|------------------|------|
| D. McLachlan         | 1912 | C. B. Christesen | 1949 |
| Mackaness and Holmes | 1933 | Colin Roderick   | 1949 |
| Cowling and Maurice  | 1935 |                  |      |

### DRAMA

|                            |      |             |      |
|----------------------------|------|-------------|------|
| Melbourne Dramatists' Club | 1934 | Leslie Rees | 1937 |
| W. Moore and T. I. Moore   | 1937 |             |      |

The above select list of anthologies is offered as a guide to the most useful collections, and shows them in the same way as the bibliography, that is, under the name of the compiler in each instance unless that is not appropriate. Where there is more than one compilation from the same source or more than one edition, only the first is indicated, since reference

to the compiler's name in the bibliography will reveal the others. The list begins, apart from Barton, with miscellanies chosen from a number of such early publications giving some sort of cross-section of their period, though it is headed by one not locally significant except for its historical interest as the first such compilation by a resident Australian. Barton's work is included here, as well as among critical books, because of its copious quotations from the more important writers of the time.

The first anthology of poetry in the comprehensive sense is Sladen's *Australian Ballads and Rhymes*, with added poems in subsequent volumes differently entitled. There is some justification for T. W. Heney's caustic description of the work as "a lamentable collection", but allowance must be made for the fact that there were then few noteworthy poets to draw on. The contents are now useful mainly to satisfy curiosity concerning early poets not likely to be reprinted and not otherwise represented in anthologies. Its bibliographical matter and notes are evidence of Sladen's industry as one who, if not a highly discriminating critic or notable in his creative writings, was a pathfinder for Australian literature both on the spot and in England. The *Bulletin* books of verse display the hearty interpretation of Australian life referred to in the section of this outline dealing with the bush ballad. They incidentally illustrate also the facility in light verse which that journal still encourages—verse which is rarely reprinted after having fulfilled its initial journalistic purpose. Paterson's collection consists of the anonymous old bush songs, contained also in Will Lawson's book. Bertram Stevens's first anthology was followed by a collection of verse by the bush balladists, and his later *Golden Treasury of Australian Verse* was the first anthology adequately representing Australian poetry advanced beyond an initial stage. Hansen and McLachlan followed on similar lines. Walter Murdoch's *A Book of Australasian Verse* has in successive editions approached rather than attained its representative purpose. Serle's *An Australasian Anthology* may be regarded as the best selection up to the time of its original issue, but the addition of new poets in the later edition could have been more carefully considered along with the need to represent the later work of poets already included. This want is supplied in *Modern Australian Poetry*, selected by H. M. Green to provide a general view of "Australian poetry as it is, broadly speaking, today". The most comprehensive selection of all is Mackaness's *Poets of Australia*. A wide range is covered also in the series compiled by Mary Wilkinson. Stable and Kirwood's *A Book of Queensland Verse* is useful in conjunction with Kellow's critical study, *Queensland Poets*. Louis Lavater's *The Sonnet in Australia* illustrates the proficient local use of that form. Rex Ingamells's selection in *New Song in an Old Land* is influenced by the tenets of the Jindyworobak Club (q.v.), which has issued also a series of annual anthologies. *Australian Poetry*, published annually by Angus & Robertson Limited except for the years 1949-52, when it was published every second year, is selected on each occasion by a different poet from current verse. *Poets At War*, compiled by Ian Mudie, is an anthology of the second world war.

Among collections of prose fiction, the *Bulletin Story Book* consists of work by contributors to that journal during the first twenty years of its existence. Stories by a number of the same authors are included in Rowlandson's collections. *Australian Short Stories*, chosen and edited by George Mackaness, extends the range to later years. *An Australian Story Book*, compiled by Nettie Palmer, comprises stories written during approximately the first quarter of the present century. *Australian Short Stories*, selected by Murdoch and Drake-Brockman (which is not strictly within the period which the present work covers), is more comprehensive than any previous anthology of the kind. *Coast to Coast*, compiled in the same way as *Australian Poetry* and issued by Angus & Robertson Limited at first annually and now in alternate years, comprises stories selected from current writing.



All the collections listed as essays and other prose include writings other than essays written as such. Colin Roderick provides liberal extracts from the novelists, besides his anthology of descriptive writing.

## THE EARLIEST WORKS

For Australia as a whole the works are grouped according to kind, with indication of the special localization of each author, and therefore they are not included in the regional groups. Some other early writers are listed and referred to in the introductory outline. Further details concerning any writer should be sought in the bibliography.

### POETRY

- 1810 *Royal Birthday Ode*, and others annually thereafter, by Michael Massey Robinson (N.S.W.), first separate publication of verse.
- 1819 *First Fruits of Australian Poetry*, by Barron Field (N.S.W.), first verse in book form.
- 1823 *Australasia*, by William Charles Wentworth (N.S.W.), first book of verse by an Australian-born writer.
- 1826 *Wild Notes from the Lyre of a Native Minstrel*, by Charles Tompson (N.S.W.), first book of verse written by an Australian-born writer and printed and published in Australia.
- 1840 *Poems and Recollections of the Past*, by Fidelia S. T. Hill (S.A. and N.S.W.), first book of verse written by a woman in Australia and published there.

### PROSE FICTION

- 1832 *Quintus Servinton*, by Henry Savery (Tas.), first novel in book form written in Australia, though preceded by the same author's "The Hermit in Van Diemen's Land" published in the *Colonial Times*, Hobart, 1829.
- 1853 In this year appeared the first work of fiction by John Lang (N.S.W.), the first Australian-born author to publish books of that kind.
- 1854 In this year appeared the first work of fiction by Catherine Helen Spence (S.A.), the first Australian woman novelist.
- 1857 In this year appeared the first work of fiction by Caroline Louisa Waring Atkinson (N.S.W.), the first Australian-born woman novelist.

### ESSAYS AND CRITICISM

- 1838 *Australian Sketch Book*, by James Martin (N.S.W.), first Australian publication containing essays as distinct from lectures.
- 1856 In the *Journal of Australia*, vol. i, pp. 99-105, 199-208, appeared the first summary of Australian writing, namely, "Fiction Fields of Australia", by Frederick Sinnett (S.A. and Vic.).
- 1864 *Australian Literature*, by William Walker (N.S.W.), the first separate work of critical import on the subject.

### DRAMA

- 1835 *Bandit of the Rhine*, by Evan Henry Thomas (Tas.), the first play recorded as published in Australia.

- 1842 *Plays, and Fugitive Pieces, in Verse* [and Prose], by David Burn (Tas.), 2 vols in one, first volume of verse-plays published in Australia.

## NEW SOUTH WALES

- 1838 *The Guardian: A Tale*, by an Australian, the first novel printed and published in New South Wales.

## VICTORIA

- 1845 *Impressions of Australia Felix*, etc., by Richard Howitt, first verses of local origin published in book form.  
 1853 *Laughing a Crime*, by A Gold Digger, first recorded book of verse of local origin published locally.  
 1857 *Durable Riches*, by Sarah Susannah Perry, first recorded book of verse by a woman resident.  
 1857 *Poems*, by Susan Talbot, first book by a woman author published in Victoria.  
 1875 *Quentin Massys: A Drama in Five Acts*, by Alfred Deakin, first book of verse by an Australian-born writer to be published in Victoria.  
 1895 *Poems*, by Jennings Carmichael, the first woman poet born in Victoria.

## QUEENSLAND

- 1859 *An Ode to Sir George Ferguson Bowen*, by Charles Chubb, first recorded separate issue of verse in Queensland.  
 1869 *Poems and Songs*, by Ralph Delany or Delaney (Thomas Beaton Hutchison Christie), apparently the first separate book of verse published in Queensland.  
 1870 *Sunbeams in Queensland*, by George Vowles, first book of verse by an author born in Queensland.

## SOUTH AUSTRALIA

- 1851 *Lines Written upon the Voyage from London to Adelaide*, by Joseph Browning, first recorded separate publication of verse issued locally.  
 1860 *South Australian Lyrics*, by Caroline Carleton, first recorded book of verse published by a woman.

## WESTERN AUSTRALIA

- 1873 *Songs from the Southern Seas and Other Poems*, by John Boyle O'Reilly, the first poet associated with Western Australia.  
 1876 *The Year and the Book*, by Henry Ebenezer Clay, the first separate book of verse published locally.

## TASMANIA

- 1827 *The Van Diemen's Land Warriors*, by Pindar Juvenal, first book of verse published locally.  
 1846 *A Voice from Tasmania*, by Edward Kemp, first book of verse by a Tasmanian-born author.  
 1850 *Sacred Poetry*, by Miriam Mary Thomson, first locally published book of verse by a woman.

# BIBLIOGRAPHY AND COMMENTARIES

## A

### "A.A.B." and "Helumac"

#### Fiction

Australian Wonderland: A Fairy Chain. Illust. (Lond., Ward Lock.) 1899.

"A.A.E." See Eastmure, Alice Ashton.

"A.C." (1). See Cambridge, Ada.

"A.C." (2). See under Princess.

"A.C.J." See Jones, Ann Crump.

"A.E." See under "Overlander".

"A.G." See Gardner, Alfred F.

### "A.H."

#### Fiction

The Anglo-Russian War of 1900: Invasion of Victoria. (Melb., G. Robertson.) 1900.

Author of *Words of Weight on the Woman Question* (1871).

"A.J.B." See Baker, Arthur John.

"A.J.O." See Ogilvy, Arthur James.

"A.M." See Murdoch, James.

"A.M.K." See Ker, Mrs Anna Maria.

"A.N.O.A." See Douglas, Allan.

"Ab Original". See Sadler, James.

Abbott, Harold Daniel ("Leonard Deborah"), and Alexander, John McKnight ("Lavender Linter")

#### Poetry

Songs of Peace and Hymns of Victory, by Returned Soldiers. (Melb., Dunheved Publ. Co.) 1920.

Abbott, J. H. M.

#### Fiction

Plain and Veldt: Being Studies, Stories and Sketches of My Own People in Peace and War. (Lond., Methuen.) 1903.

Letters from Queer Street: Being Some of the Correspondence of the Late Mr John Mason. (Lond., Black.) 1908.

The Sign of the Serpent. Illust. (Syd., Bookstall.) 1910.

Sally: The Tale of a Currency Lass. (Syd., Bookstall.) 1918.

The Governor's Man. Illust. (Melb., Bookstall.) 1919.

Castle Vane. (Syd., Angus & Robertson.) 1920.  
Another ed. 1923.

Ensign Calder: Being Fragmentary Reminiscences from the Career of a Subaltern Officer . . . and Those of his Intimate Friends . . . circa 1816, during the Governorship of Lachlan Macquarie. Illust. (Syd., Bookstall.) 1922.

Sydney Cove. (Syd., Angus & Robertson.) 1923.

Dogsnoose. Illust. by E. A. Holloway. (Syd., Cornstalk.) 1928.

The King's School and Other Tales for Old Boys. Illust. (Syd., Angus & Robertson.) 1931.

Red O'Shaughnessy. (Syd., Currawong.) 1946.

John Henry Macartney Abbott, son of Sir Joseph Abbott, was born at West Maitland, New South Wales, in 1874. He was educated at The King's School, Parramatta, and attended classes at the University of Sydney. He served in the South African War, and *Tommy Cornstalk* (1902) is his account of phases of the campaign "from the standpoint of the Australian ranks". He draws on his South African experiences also in *Plain and Veldt* and in *An Outlander in England* (1905). *Letters from Queer Street* is based on his experience as a journalist in London. His writings consist mainly of novels and short stories of a simple kind, without subtleties of motive or characterization, against a background of the Australian past as revealed by historical records, and introducing actual personages. Many of his stories have been published in the *Bulletin* and other journals at home and abroad. In *The Sign of the Serpent* the activities of smugglers in England have a sequel in New South Wales. *Sally: The Tale of a Currency Lass* and *Ensign Calder* are stories of Macquarie's time. *The Governor's Man* takes its title from the sobriquet applied to one of the characters, Jack Carnford, a convict attendant on Bligh, the Rum Rebellion being the central historical event. *Castle Vane* is a story of bushranging days in the Upper Hunter River district. *Sydney Cove* goes back to the beginning of settlement in New South Wales, and

concerns the fortunes of Pat Cartwright, an officer of the marines who comes to Australia in the First Fleet. *Red O'Shaughnessy* tells of the adventures of a convict wrongfully transported to Australia and emancipated for his assistance in the exploration of the Blue Mountains by Blaxland, Lawson, and Wentworth. *Dogsnose* takes its title from the nickname of a schoolboy with an unusual sense of smell put to detective use. Works by the same author include *The South Seas: Melanesia* (1908), *The Story of William Dampier* (1911), *The Newcastle Packets and the Hunter Valley* (1943), and *Out of the Past* (1944), comprising incidents from Australian history. He also contributed a chapter, "Macquarie the Man", to *The Macquarie Book* (1921). Abbott died in August 1953.

Abbott, 'Rena. See Wallace, 'Rena.

Abbott, William Edward

*Poetry*

Poems. (Syd., Sands.) 1892.

Through the Looking Glass: The Squatters and the Blowflies. A Fairy Tale and a Prophecy, by W. E. Abbott and Lewis Carroll. (Syd., J. Andrews.) 1918.

This pamphlet was suppressed, according to Serle.

Abbott, William Edward Macartney

*Fiction*

To-morrow's Harvest. (South Melbourne, Popular Publications.) 1942.

Author of *The Immortal Road* (1938).

à'Beckett, Sir William

*Poetry*

The Earl's Choice and Other Poems. (Lond., Smith, Elder.) 1863.

Born in London in 1806, Sir William à'Beckett came to Australia in 1837. He had previously compiled *A Universal Biography*, in three volumes, published about 1835, besides contributing biographies to *The Georgian Era*, a four-volume work published in 1832-4, and was author of a book of verse, *The Siege of Dumbarton Castle* (1824). He maintained his cultural interests throughout a distinguished legal career, in the course of which he was Solicitor-General in New South Wales and became in 1851 first Chief Justice of Victoria. He returned to England in 1863 and died there in 1869.

Abolitionists and Transportationists: A Satirical Poem. (Hobart Town, J. Moore.) 1847.

Aboriginalities from the "Bulletin". See under Bertie, C. H.

Abraham, Minna

*Poetry*

Poems. (Adel., Quiz office.) 1900.

Account of a Race of Human Beings with Tails, Discovered by Mr Jones, the Traveller, in the interior of New Guinea. (Melb., A. T. Mason.) 188-.

Illustrated brochure.

Act for the Reform and Regulation of Female Apparel . . . With the Powers and Penalties to be Observed . . . For Securing the Proper Observance of the Same. (Syd., J. Pounce & A. Bar.) 1864.

Fiction. Parody of a statute.

"Actinotus"

*Fiction*

The Power of the Purse. (Melb., G. Robertson.) 1897.

"Adair, Denis". See Cronin, Bernard.

Adams, Alice Gertrude

*Poetry*

Songs. (Hobart, Monotone Art Printers.) 1926.

Sonnets. (Hobart, Monotone Art Printers.) 1927.

Sestinas. (Hobart, Monotone Art Printers.) 1928.

Adams, Anne. See Wilson, Anne.

Adams, Arthur H.

*Drama*

The Forty Thieves Pantomime, 1898-99. (Syd., Websdale, Shoosmith.) 1899.

Three Plays for the Australian Stage. (Syd., W. Brooks.) 1914.

The plays are *The Wasters*, *Galahad Jones*, and *Mrs Pretty and the Premier*.

*Fiction*

Tussock Land: A Romance of New Zealand and the Commonwealth. (Lond., Unwin.) 1904.

The New Chum and Other Stories. Illust. by G. W. Lambert. (Syd., Bookstall.) 1909.

Galahad Jones. Illust. by Norman Lindsay. Lond., Lane.) 1910.

A Touch of Fantasy: A Romance for Those Who are Lucky Enough to Wear Glasses. (Syd., Bookstall; Lond., Lane.) 1911.

The Knight of the Motor Launch. Illust. by S. Ure Smith. (Syd., Bookstall.) 1913.

Also includes two short stories, "Honi Soit" and "A Rich Man and Some Shells".

Grocer Greatheart: A Tropical Romance. (Lond., Lane.) 1915.

The Australians. (Lond., Nash.) 1920.

A Man's Life. (Lond., Nash.) 1929.

*Novels under pseudonyms:*

Double Bed Dialogues, by Henry James James.  
(Syd., Bookstall.) 1915.  
Engl. ed., entitled *Honeymoon Dialogues*, by James James.  
(Lond., Nash.) 1916.  
Another Engl. ed. 1922.

Lola of the Chocolates, by James James. (Lond.,  
Hurst & Blackett.) 1920.

The Brute, by James James. (Lond., Hurst &  
Blackett.) 1922.

*Poetry*

Maoriland, and Other Verses. (Syd., Bulletin Co.)  
1899.

The Nazarene: A Study of a Man. (Lond.,  
Wellby.) 1902.

London Streets (Lond., Foulis.) 1906.

The Collected Verses of Arthur H. Adams.  
(Melb., Whitcombe & Tombs.) 1913.

My Friend, Remember. (Syd., Angus & Robert-  
son.) 1914.

Lines written on reading Lissauer's *Chant of Hate*.

Adams also wrote plays entitled *The Mothers: A Dramatic Sketch for Two Characters* (in *Melba's Gift Book*, 1915), *Pierrot in Australia: A Fantasy in One Act* (in *The Australian Soldiers' Gift Book*, 1918), and one-act plays in the *Lone Hand* (1909, 1911, 1913). Under the pseudonym of James James he wrote *A Guide Book to Women* (1921, reprinted 1927).

Arthur Henry Adams was born at Lawrence, New Zealand, on 6th June 1872. He took his B.A. degree at Otago University, and also studied for the law, but abandoned it for journalism. He left the staff of the *Evening Post* at Wellington to become secretary to J. C. Williamson in Sydney, and as a consequence of this association with the theatre wrote the pantomime, *The Forty Thieves*. In 1900 he went to China as war correspondent for a group of New Zealand newspapers during the Boxer rebellion. He returned invalided to New Zealand and a little later went to London, and after about three years came to Australia, and went thence again to New Zealand, where he was on the staff of the *New Zealand Times*. He had contributed to the *Sydney Bulletin*, and, crossing again to Australia, was editor of the Red Page of that journal from 1906 to 1909, then editor of the associated magazine, the *Lone Hand*, and afterwards edited the *Sydney Sun* for about six years. He visited England again in 1928, and after his return was again connected with the *Bulletin*. He died at Sydney on 4th March 1936. He married in 1908 Lily Paton, who survived him with a son and two daughters.

An element of detachment in Adams's poetry gives it an effect more like observation than participation. Even his love poems—such as "Recompense", the sonnet "Lovers", and "The Pleiades" with its recollection of the "dear trysting place" in a London park—have, in place of surrender, a rather studied tenderness:

*And as we kissed, the Pleiades looked down  
From their immeasurable  
Aloofness in cold Space.  
Do you remember how a last leaf brown  
Between us flickering fell  
Soft on your upturned face?*

The feeling is hardly closer than when he writes objectively of "A Pair of Lovers in a Street". His faintly sceptical meditation, and a smoothness which is prevented from dropping into common-places by his imaginative alertness, found a suitable medium in his occasional sonnets. His response to aspects of Australia has occasionally the sharpness of the verses "Written in Australia", in which he says, "I hate this haggard continent." The call of his native land, with its "loping leagues of green", is to him that of "a prisoner queen", while here

*The land lies desolate and stripped;  
Across its waste has thinly strayed  
A tattered host of eucalypt  
From whose gaunt uniform is made  
A ragged penury of shade.*

Another poem, "The Australian", portrays the type as a man "pallid of face and gaunt of limb", and "toward undreamt-of destinies he slouches down the centuries". *The Nazarene* tells in blank verse the story of Christ. The poems in *London Streets* are interpretations of various famous thoroughfares, such as Regent Street, or Fleet Street, where "some bent, obscure Euripides builds the loud drama of the hour", or the Temple:

*It is a heart of silence in  
The city's heart. Slip from the din,  
Knock at a little hidden door,  
And peace and solitude begin.*

Adams's first novel, *Tussock Land*, is a swiftly bright story of a young man who gives up his law studies in New Zealand to become an artist in Sydney but returns and marries a Maori quadroon. The contents of *The New Chum and Other Stories* to a great extent derive similarly from Adams's New Zealand experience. In *Galahad Jones* the central figure, a married man with a family, is a commonplace clerk in a bank. The manager's daughter, Sibyl Beach, has a wasting disease of which she is expected to die soon. She is in love with Horace Lothian, who, after flirting with her, has forgotten her. Jones out of pity invents messages to her and pretends to be Horace's go-between. Both Jones's domestic happiness and his employment become imperilled by this kindly gallantry, but in the end all misunderstandings are cleared up to his advantage. The tale is told with a simple tenderness touched with the drollery of the situations, against a slight background of Sydney and its environs. *A Touch of Fantasy* has similar elements of homely and whimsical characterization amid glimpses of boarding-house life in its story of a young man changing to maturity, with a pair of magic spectacles added to the more ordinary contrivances of the action. *Grocer Greatheart* approaches travesty in its story of a shipwrecked retired grocer, with pirate treasure on a tropical island, also a beautiful young woman who keeps an elephant and a tiger as pets. *The Australians*

introduces an Englishwoman stranded in Australia, and a politician who has embezzled public money and whom she reclaims, in a story meant to illustrate phases of Australian life. It evoked A. G. Stephens's comment that "there is a good deal of suggestive observation mixed with the nonsense". *A Man's Life* is made up of the somewhat inconsequent recollections of an elderly man dying in hospital, and draws on the author's experiences in New Zealand, Sydney, and China. The books which Adams wrote as "James James" and "Henry James James" are frankly light and occasionally witty diversions. The other stories have the same characteristic liveliness, with *The Brute* again exploiting a tropical castaway theme.

In a preface which Adams wrote for the book of three plays, he explained that they were not intended as repertory plays, but to help the establishment of Australian drama in the commercial theatre. The theme of *The Wasters* is a married couple, each regarding the other as deserving the description denoted by the title. *Galahad Jones* is the author's dramatic version of his novel. *Mrs Pretty and the Premier* is a comedy of social and political life. It was performed in Melbourne in 1914, and was also produced at His Majesty's Theatre in London in 1916 and ran there for about a month. Adams's dramatic writings include the libretto of Alfred Hill's opera, *Hinemoa*, and a one-act play in verse, *The Minstrel*, which is among the contents of *Maoriland and Other Verses*.

**Adams, Bertha Southey** (Mrs T. C. Brammall)

*Fiction*

Dusky Dell. (Launceston, Examiner.) 1898.

The Little Sister. (Hobart, Stationery Co.) 1916.

**Adams, Evelyn**

*Fiction*

Tales of Three Colonies: Australia, Tasmania, Zealandia. First Series. (Lond., Drane.) 1903.

Behind the Shoji. (Lond., Methuen.) 1910.

Doubtful if Australian.

**Adams, Faye**

*Poetry*

In Pensive Mood. (Perth, Paterson's.) 1948.

**Adams, Francis**

*Drama*

Tiberius. Introd. by W. M. Rossetti. (Lond., Unwin.) 1894.

Other plays included in *Poetical Works* (q.v.).

*Essays*

Australian Essays. (Melb., W. Inglis.) 1886.

Essays in Modernity: Criticism and Dialogues. (Lond., Lane.) 1899.

The Australians. (Lond., Unwin.) 1893.

Includes a chapter on Adam Lindsay Gordon and Marcus Clarke.

*Fiction*

Madeline Brown's Murderer. (Melb., Kemp & Boyce.) 1887.

John Webb's End: Australian Bush Life. Illust. (Lond., Remington.) 1891.

The Melbournians. (Lond., Remington.) 1892.

Australian Life. (Lond., Chapman & Hall.) 1892.  
Short stories.

A Child of the Age. (Lond., John Lane.) 1894.

Lady Lovan, by Agnes Farrell. (Lond., Hutchinson.) 1895.

*Poetry*

Henry and Other Tales. (Lond., Stock.) 1884.

Poetical Works. (Brisb., Muir & Morcom; Lond., Griffith, Farran.) 1887.

Includes plays, *The Schoolmaster's Tragedy*, *The Scamp's Tragedy*, *The Death of Alkibiades*, *Margaret*, and *Caesar in Egypt*.

Songs of the Army of the Night. (Syd., Federal Printing Works.) 1888.

With press notices by S. Jephcott and F. J. Broomfield, and a poem by S. Jephcott. Another ed. (Lond., Vizately) 1890. Other editions have been issued. They omit some poems which were in the original edition and add others which it did not contain. The 1910 ed. has an introduction by H. S. Salt.

Reviewed in Kellow's *Queensland Poets* (1930).

Francis William Lauderdale Adams was born at Malta on 27th September 1862. His father, Andrew Leith Adams, an army surgeon there, was later successively Professor of Zoology in the School of Science at Dublin and Professor of Natural History in the Queen's College, Cork. His mother under her name by a later marriage contributed to Australian periodicals as Mrs R. S. de Courcy Laffan. Adams was educated at Shrewsbury School, and in 1882 became an assistant master at Ventnor College. Afflicted with lung disease, he came to Australia in 1884 in the hope of better health. His port of arrival was Melbourne. He contributed to journals there and in Sydney, where he went a little later and wrote for the *Bulletin* and fraternized with its writers, then moved on to Brisbane, where he lived for the greater part of his sojourn in Australia. There he was for a while leader-writer for the *Courier*, and afterwards became associated with William Lane's radical weekly, *Boomerang*. His wife, whom he had married in the year when he left England, died in Australia, and in 1887 he married Edith Goldstone, who was at one time an actress. Except for a visit to China and Japan he remained in Australia until about the end of 1889, when he returned to England. In a desperate state of health beyond hope of recovery, he died by his own hand at Margate on 4th September 1893. *These Tears of Fire* (1949), by Clive Turnbull, is a monograph on Adams's life and work, somewhat disputably eulogistic as to the latter.

*Australian Essays* is concerned mainly, in a polemic manner, with local social and cultural life. Civilization is considered as it appears separately in Sydney and Melbourne, and other subjects are the poetry of Gordon, the Salvation

Army, and culture, aspects of which are discussed also in a dialogue entitled "Dawnwards". Adams's acerbity regarding what seemed to him Australian bourgeois taste and social complacency is offset by a sympathy with working-class life which led him to say, when writing in *The Australians* of "The Bush People", "I have known little communities in the Australian Bush which, so far as social manner went, realized much, so much, of what I desired in democracy", and in particular, by way of contrast with England, he speaks of "the children of shearers and boundary riders being so much better bred, so much more easily unaffected and gentle than those of county people and professional people and aristocrats". *The New Egypt: A Social Sketch* (1893), castigating British administration there, was the result of a visit to that country towards the end of his life.

Adams's earlier poetry is not specially notable apart from its scholastic resource and proficiency and some glints of his fiery humanitarianism. Later, introducing the practice of beginning lines without capital letters, it tends also to loosen the accepted usages of his time in a manner made familiar by poets since—for instance when, under the heading "In St Laurence's Churchyard", he meditates "this pitiable race of men":

*And I, I that am thinking here and raise  
this finger, shall be even as they, one of the strange  
sights  
under the clothing earth, and through short-some days  
shall be stripped of this flesh and this bone  
and at last there be nothing left of this bodily home.*

The same fatalistic strain is more lyrically impelled in "Dirge":

*Nature slays ten, yet the one  
Reaches but to a part  
Of what's to be done, to be sung.  
Keep we a proud heart!  
Let us not gloze her waste  
With lies and dreams;  
Fawn on her wanton haste  
Say it but seems.*

His poetry has some notes derived from the local "earth and air", but is affiliated with Australia chiefly by fervid references to the prospects of our country as a democracy in *Songs of the Army of the Night*. The title, as symbolized in the opening poem, denotes the advancing proletariat. The book is divided into three parts. "The keynote of the First Part—England—is," he says in the preface, "desperation, or, if any hope, 'desperate hope'." The trend of the second part, "Here and There", largely the result of his trip to China and Japan, is denunciation of "the brutal English man" for his exploitation of such places, so that New Guinea missionaries become "Christianizing crows" and Japan a "land of gentleness". The third part, "Australia", imputes "neither ferocity nor bloodthirstiness. Its keynote is hope, hope that dreads but does not despair". A feverish touch, a tone of something almost like

petulance, often enters into his earnest feeling even to the point of cheapening it by extravagance. An address in verse to Queen Victoria in her Jubilee Year carries its condemnation of her régime to the point of a question concerning her chastity and denounces

*Sons, daughters, grandchildren, with uncles, aunts and  
cousins,  
Not a man or woman among them—a wretched crew!*

A sonnet to Karl Marx extols his "perfect heart and soul". The Marxian idea of religion as "the opium of the people" underlies "The Mass of Christ", a long poem symbolizing the idea, recurring in other verses, of the practical failure of the Christian ethic. The poet's reformist intensity is summarized in his "Prayer":

*This is what I pray  
In this horrible day,  
In this terrible night—  
I may still have light,  
Such as I have had,  
That I go not mad.*

*This is what I seek—  
I may keep me meek  
Till mine eyes behold,  
Till my lips have told  
All this hellish crime—  
Then it's sleeping time!*

Adams's verse-drama *Tiberius* follows the direction of scholars who, in contrast with the account by Tacitus, suggest that the emperor's ruthless exercise of power had the welfare of the people at heart as against private interests. *Leicester* (1885), Adams's first novel, was revised and published in 1894 as *A Child of the Age*, with a note stating that his original description of it as "an autobiography" was not to be taken as relating to himself. It reveals the reactions of a youth to the religious and moral conventions of the time, with the scenes in London and Paris. *Madeline Brown's Murderer* is a mystery story of a crime in Melbourne. *John Webb's End*, originally published as a serial in the *Centennial Magazine* in 1899 as "Thunderbolt", traces the circumstances through which the central character becomes the bushranger who was known by that name. In *The Melbournians* an Australian girl, whose social ambitions lead her to become affianced to a titled Englishman, turns in the end to an Australian suitor with vows of devotion to the welfare of their country. Related political ideas occur throughout in the same slight manner as the social setting. The somewhat formless stories in *Australian Life* have a closer connection with the local scene in both town and country, and the author presents it without the self-consciousness found in much writing of the kind at the time, though limited by his experience as a sojourner in a land with features then still tentatively comprehended. *Lady Lovan* is a story of English society with some literary and academic affiliations.

"Adams, Gordon Lindsay". See Lyall, James Robert.

**Adams, Marmion Percy Greenwood**

*Fiction*

The Rich Uncle from Fiji and Some of his Relatives. Drawings by Alek Sass. (Melb., Exchange Press.) 1911.

"Adams, R. D." See Herbert, Robert Dudley Sidney Powys.

**Adamson, Bartlett**

*Criticism*

Frank Clune: Author and Ethnological Anachronism. (Melb., Hawthorn Press.) 1944.

*Fiction*

Mystery Gold. Illust. (Syd., Cornstalk.) 1925.  
Another ed. 1926.

Nice Day for a Murder and Other Stories. (Syd., Caslon House.) 1944.

*Poetry*

Twelve Sonnets. (Auckland, Whitcombe & Tombs.) 1918.

These Beautiful Women. Illust. (Syd., Sydney-sider Co.) 1932.

Beyond the Sun. (Syd.) 1942.

Cyclostyled. Limited to 100 signed copies. A poem of sex, treated "honestly and as a realist".

Bringer of Light: An Allegorical Fantasy. (Melb., Hawthorn Press.) 1945.

Comrades All and Other Poems for the People. (Syd., Current Book Distributors.) 1945.

George Ernest Bartlett Adamson was born near Ringarooma, Tasmania, in 1884, lived for some years in New Zealand, and in 1919 went to Sydney, where, after service with the *Sunday News*, he was on the staff of *Smith's Weekly* until 1950, when it ceased publication. He died in 1951. His lyrics and sonnets have the same smooth music and finish as *Bringer of Light*, a poem of some 500 lines on a romantic medieval theme with a mystic flavour. *Mystery Gold* is a story of hidden treasure in the South Seas. The short stories evoke the bushranging days. Adamson also contributed the verses to a composite book, *Aussie Animals* (1946).

**Adamson, George Ernest Bartlett.** See Adamson, Bartlett.

**Adamson, T. Carlyle**

*Poetry*

Sunshine and Shadow: Australian Lyrics and Sonnets of Peace and War. (Melb., Book Depot.) 1943.

**Adcock, Arthur St John.** See under "Cobber, Lance Corporal".

**Addison, Eleanor.** See MacKinnon, Eleanor.

**Additional Poems.** See under Wood, John Dennistoun.

**Adeney, Geoffrey Francis, and Gilbert, Lyle Lance**  
*Poetry*

Wrought of the Mist. (Melb., Shipping Publ. Co.) 1919.

Verses to the memory of Old Trinity Grammarians who died in the Service, 1914-19.

**Adney, Marcus Leopold**

*Poetry*

British Imperial Anthem. (Syd., the author.) 1897.

Adney also published other poems in folded sheets.

**Adventures in the Bush: Australia's Story.** Illust. (Lond., Milford.) 1931.

In the Series *Romances of the World*, ed. by Herbert Strang (reissued). Contains chapters from Flora Eldershaw's *Australia As It Is* (1854), E. W. Landor's *The Bushman, or Life in a New Country* (1847), John Henderson's *Excursions and Adventures in N.S.W.* (1851), F. de B. Cooper's *Wild Adventures in Australia* (1857), and G. H. Wathen's *The Golden Colony* (1885).

"Herbert Strang" is the combined pseudonym of George Herbert Ely and Charles James L'Estrange.

**Adventures of a Colonist, or Godfrey Arabin, the Settler.** See under McCombie, Thomas.

**Adventures of a Griffin, The.** See under Melville, Harden S.

**Adventures of Martin Cash, The.** See under Burke, James Lester.

**Adventures of Ralph Rashleigh: A Penal Exile in Australia, 1825-44.** Introd. by The Earl of Birkenhead. (Lond., Cape.) 1929.

This book, when published as above, was accepted as a somewhat heightened account of facts rather than as a work of fiction, and took the form of a condensed and free revision of the original manuscript, because (as the publisher explained) "the archaic literary style of the writer made us doubt whether the book would be acceptable to modern readers". A new edition (Sydney, Angus & Robertson, 1952) presents it fully as a novel, *Ralph Rashleigh, or The Life of an Exile*, by "Giacomo Di Rosenberg" (James Tucker), edited with introduction and notes by Colin Roderick. A profuse discussion regarding the authorship, in the course of which it was alternatively ascribed to Francis Howard Greenway, appeared in issues of the *Bulletin* during December 1952 and the following month. The central figure of the story is a man transported to Australia after various criminal escapades in England. It combines actual circumstances of the convict days with fictitious adventures, including



his enforced association with a gang of bush-rangers and a similar experience with a tribe of blacks. The variety of incident gives it animation and colour in the periphrastic fashion of writing then prevalent, but its main importance is as an interesting addition to Australian literary origins.

**Adzen, Philip**

*Poetry*

Yulun: A Tale of China. (Melb., A. McCubbin.) 1922.

**Afford, Max**

*Drama*

The Founder. (Adelaide.) 1936.

Won the £100 Centenary play competition conducted by the *Advertiser*, Adelaide.

Lady in Danger: A Comedy-Thriller in Three Acts. (Syd., Mulga Publications.) 1944.

Another ed. (for acting), by Alexander Kirkland and Max Afford. (Lond., N.Y., French.) 1946.

*Fiction*

Blood on His Hands: A Detective Novel. (Lond., J. Long.) 1936.

Reprinted 1938, 1945.

Death's Mannikins: Being a Sober Account of Certain Diabolical Happenings . . . Which Befell a Respectable Family Living at Exmoor in this Present Year. (Lond., J. Long.) 1937.

Reprinted 1939 and 1945. Earlier ed. (1936) indicated.

The Dead are Blind: A Jeffery Blackburn Adventure. (Lond., J. Long.) 1937.

Reprinted 1946 and 1947.

Owl of Darkness: A Jeffery Blackburn Adventure. (Syd., Angus & Robertson.) 1942.

Reprinted 1944.

Engl. ed., with different chapter headings, entitled *Fly By Night*. (Lond., J. Long.) 1942.

Max Afford was born in 1906 at Adelaide, where from 1930 he worked as a journalist until 1936. He was then for five years on the staff of the Australian Broadcasting Commission as a dramatist, and thereafter became a freelance writer of fiction and for radio. His work for this latter medium has been broadcast variously overseas as well as in Australia. He died in 1954.

**Agar, F.**

*Fiction*

Eros! Eros Wins. (Syd., Bookstall.) 1910.

**Aguiar, Grace M.**

*Drama*

Woman's Power: A Children's Play in Two Acts, and An Adult Play in Three Acts. (Brisb., Carter, Watson.) 1917.

*Fiction*

Who is our Fairy Godmother. (Syd., New Thought Centre.) 1932.

The Great Untouched Future. Illust. (Syd., New Thought Centre.) 1938.

**"Ah Gie"**

*Poetry*

Parodies and Recitations. (Melb., A. McKinley.) 189-.

**Ah Kow, Adelaide**

*Essays*

From Maoriland to Wattleland. (Lond., Salvation Army Publ. Co.) n.d. (?1931).

Malley Musings. (Melb., Salvation Army Press.) n.d.

Author of *William McKenzie, Anzac Padre* (1949).

**Aherne, Caroline Agnes.** *See* Leane, Caroline Agnes.

**"Ailec"**

*Poetry*

Patriotic and Other Lines. (Melb., McCarron, Bird.) 1907.

**"Aimir, Noel".** *See* Lion, Mme Marie.

**"Aimsfeld".** *See* Mansfield, Alfred.

**"Aintree".** *See* Wallace, John.

**Aitken, Alfred Brunton**

*Fiction*

The Garden of Adam. (Lond., Ouseley.) 1912.

Deals with squatting in the early days.

**Aitken, John Daniel Kerr**

*Poetry*

The Coming Day and Other Verses. (Moonee Ponds, Melb., the author.) 1908.

**Akhurst, William Mower**

*Drama*

Gulliver on His Travels, or Harlequin Old Father Christmas, etc. (Melb., Abbott.) 1866.

Tom, Tom, the Piper's Son, and Mary, Mary, Quite Contrary, or Harlequin Piggy Wiggy, etc. (Melb., R. Bell.) 1867.

King Arthur, or Lancelot the Loose. (Melb., R. Bell.) 1868.

Harlequin Robinson Crusoe. (Melb., R. Bell.) 1868.

Paris the Prince, and Helen the Fair. (Melb., R. Bell.) 1868.

Harlequin Jack Sheppard. (Melb., Abbott.) 1869.

The House that Jack Built. (Melb., H. Cordell.) 1869.

The Battle of Hastings. (Melb., R. Bell.) 1869.

The Birth of Beauty, or Harlequin William the Conqueror. (Lond., Phillips Bros.) 1872.

Pantomimic extravaganzas and burlesques in verse.

Les Cent Vierges: Opera Bouffe in Three Acts.  
An English Version. Music by Charles  
Lecocq. (Melb., Azzopardi.) 1875.

**Alanson, Alfred Godwin**

*Fiction*

Ben Halyard. Illust. (Syd., Dymock's.) 1907.

The Diggers of Black Rock Hill. (Lond., Gardner,  
Darton.) 1908.

*Ben Halyard* recounts the explorations of Bass and Flinders. *The Diggers of Black Rock Hill* is based upon gold-mining and bushranging episodes during the late eighteen-sixties among the central-western mountains of New South Wales.

**Albert, Jacques, and Albert, Frank**

*Fiction*

Morbid Thoughts of a Bilious Philosopher:  
Amusing Discourses. (Syd., Albert Music  
Stores.) 191-.

**Albert, Joan.** *See* Colebrook, Joan.

**Albury, Louisa.** *See* Lawson, Louisa.

**Alden, W. L.**

*Fiction*

Shooting Stars. (Melb., G. Robertson.) 1878.  
Humorous sketches.

**Alders, Sarah.** *See* Campion, Sarah.

**Aldridge, Harold Edward James.** *See* Aldridge,  
James.

**Aldridge, James**

*Fiction*

Signed With Their Honour. (Bost., Little,  
Brown.) 1942.

Aust. ed. (Melb., Wyatt & Watts) 1943.

The Sea Eagle. (Bost., Little, Brown; Melb.,  
Wyatt & Watts.) 1944.

Of Many Men. (Lond., M. Joseph; Bost., Little,  
Brown.) 1946.

The Diplomat. (Lond., Bodley Head.) 1949.

The Hunter. (Lond., Bodley Head.) 1950.

Harold Edward James Aldridge was born at White Hills, Bendigo, Victoria, in 1919. He attended Swan Hill High School and then studied at the London School of Economics. He was connected with the *Sun News Pictorial* in Melbourne from 1935 to 1938, then went to London, where he was on the staff of the *Daily Sketch* and later served on the Melbourne *Herald*. After experience in various European countries and the Middle East during the second world war, in the course of which he was wounded, he continued his journalistic career successively on the staff of *Time* in New York and *Collier's Magazine*. His books are a product of his residence abroad, and

are not connected with Australia except by the introduction of Australian servicemen as an escaping remnant of the Cretan campaign in *The Sea Eagle*, which, like his first novel, relates to air operations in the second world war. The action of *The Diplomat*, after a profusely categorical picture of ambassadorial circles in Russia, becomes more actively adventurous in the course of a British mission to Iran, consisting of a man and a girl, both of aristocratic associations, and an archaeologist of middle-class origin. The resultant contrasting attitudes to their official problems has its counterpart in the love of the two men for the girl, who in the end disappoints the confidence of the suitor of her own social sphere in favour of the other. *The Hunter* takes its title from the main character, an American trapper, with its action accumulating around his evasion of the consequences of illicit practices.

**Alexander, G. B.**

*Poetry*

The Table. (Melb., Spectator.) 1917.  
Includes prose.

**Alexander, John ("Hal Hicks")**

*Fiction*

Turning the Tables, by Hal Hicks. Illust. (Melb.,  
Hilton Press.) 1920.

Publisher's name fictitiously given as Rednaxela Library.

Author of *Cinder Forest* and *Story of a Changed Vowel*.

**Alexander, John McKnight ("Lavender Linter")**

*Poetry*

The Return of the Anzacs. (Melb., J. T. Picken.)  
1919.

The Return of the Royal Australian Navy, and  
of the Australian Imperial Forces: With  
Which is Incorporated a New Edition of The  
Return of the Anzacs. (Melb., J. T. Picken.)  
1919.

Songs (with Music) and Poems: In Commemora-  
tion of the Visit of His Royal Highness the  
Prince of Wales to Australia, 1920. (Melb.,  
Fraser & Jenkinson.) 1920.

Joint author with H. D. Abbott (q.v.) of *Songs of Peace and  
Hymns of Victory* (1920).

**Alfred Dudley, or The Australian Settlers.** (Lond.,  
Harvey & Darton.) 1830.

Another ed. of this novel was published in 1842.

**Alger, Horatio**

*Fiction*

The Nugget Finders: A Tale of the Goldfields of  
Australia. (Lond., J. F. Shaw.) 189-.

Digging for Gold. (Philadelphia, U.S.A.) 1892.

In a New World, or Among the Goldfields of  
Australia. (Philadelphia, U.S.A.) 1893.

Author of numerous books for boys.

"Alick Flax". See McBurney, Mrs M. E.

"Alien". See Bayly, Elisabeth Boyd.

Allan, Bob. See Allan, Robert.

Allan, Henry

*Fiction*

Girl Overboard! (Melb., H. Ferguson.) 1944.

Allan, J. R. ("Gabriel Bumpkin Bigfellow")

*Poetry*

Rhyme and Reason. (Adel., Sims Printing Office.) 1871.

Allan, J. T.

*Fiction*

Forgive Us Our Trespasses. (Syd., Bookstall.) 1933.

Playthings of Fate. (Syd., Bookstall.) 1933.

Allan, James Alexander

*Poetry*

A Wineshop Madonna, and Other Verses. (Melb., Argonaut Press.) 1911.

Revolution. (Melb., Bread & Cheese Club.) 1940.

Author of *The Old Model School, 1852-1904* (1934); also of broadsides in verse issued by the Bread and Cheese Club, Melbourne, entitled "The Commoner" (1940) and "L. V. Biggs, In Memory" (1944); also of *Men and Manners in Australia* (1945).

Allan, Kathleen Lindsay

*Fiction*

All Things Considered. (Adel., Sastra Publications.) 1949.

Allan, Robert

*Fiction*

A Streak of Luck, by Bob Allan. (Lond., Routledge.) 1903.

The Mare with the Silver Hoof. Illust. (Syd., Bookstall.) 1911.

Name on title page spelt Allen.

Allan, Stuart

*Poetry*

As Green as Grass. Illust. by the author. (Syd., Australasian Pastoralists Review.) 1896.

Allen, Alfred

*Poetry*

Australian Verse Drift. (Syd., Cunninghame.) 1883.

Allen, Benjamin

*Fiction*

Blighted by British Law: An Australian Story. Preface by Mrs Harrison Lee. Illust. (Lond., H. J. Osborn.) 1904.

Illustrations are dated 1897, but no record of an earlier edition in the English Catalogue.

Allen, Sir Carleton Kemp

*Fiction*

The Judgment of Paris: A Comedy. (Lond., John Lane, The Bodley Head.) 1924.

Oh! Mr Leacock. (Lond., John Lane, The Bodley Head.) 1925.

Short stories and sketches.

Author of *Law in the Making* (1927; 2nd ed. 1930), *Bureaucracy Triumphant* (1931), *Legal Duties and Other Essays in Jurisprudence* (1931), *Democracy and the Individual* (1943), and *Law and Orders* (1945). Allen was born at Sydney in 1887, the son of the Rev. William Allen and the brother of L. H. Allen.

Allen, E. C.

*Fiction*

Old Eugowra. Illust. (Westmead, N.S.W., the author.) 1940.

The Blazing Field. Illust. (Bathurst, N.S.W., Bathurst Times.) 1945.

Allen, Sir Harry Brookes

*Poetry*

Australia's Dead; Alma Mater and the War. (Melb., Austral Print.) 1915.

Allen, L. H.

*Fiction*

Gods and Wood-things. (Syd., Angus & Robertson.) 1913.

Includes poems.

*Poetry*

Billy Bubbles: Child Songs. (Syd., Teachers' College Press.) 1920.

2nd ed. 1924.

Phaedra and Other Poems. (Lond., Macdonald.) 1921.

Araby and Other Poems. (Syd., Dymock's.) 1924.

Patria. (Melb., Melbourne University Press.) 1941.

Leslie Holdsworth Allen was born at Maryborough, Victoria, in 1879. He graduated M.A. at the University of Sydney, won a travelling scholarship which took him to Leipzig, where he gained the Ph.D. degree in 1907, and after returning to Australia became Lecturer in English and Classics at Canberra University College, also Chairman of the Commonwealth Book Censorship Committee. The prose sketches in *Gods and Wood-things* evoke presences such as Demeter and Silenus, faun, centaur, and naiad, and there are also six poems which—like the long poem "Phaedra" and other verse throughout the author's work—indicate his inclinations as a classicist. "Patria", at the beginning of the collection to which it gives its title, is a series of nine sonnets pondering the destiny of Australia. Among the shorter poems are lyrics in which simplicity is touched with light and colour, as in "Araby" and "The Reaper". In the latter, for instance,

*A horse's amber flanks  
Shine in the grain.  
The wheel of the reaper cleaves  
A yellow lane.*

The "child songs" of which *Billy Bubbles* consists exhibit the characteristics of children as well as having an interest for them. Allen is the translator of *Three Plays by Friedrich Hebbel* in Dent's Everyman's Library.

**Allen, Robert.** *See* Allan, Robert.

**Allen, William**

*Poetry*

Random Rhymes. (Melb., A. & W. Bruce.) 1886.  
2nd ed., with additional poems. 1888.

The Centennial Cantata. Written Expressly for, and First Performed at the Inauguration of, the Centennial International Exhibition, Melbourne, 1888. (Melb., W. H. Glen.) 1888.

The Rev. William Allen, born in England in 1847, came to Victoria in 1852 and became Chairman of the Victorian Congregational Union 1885-6. Father of L. H. Allen (q.v.) and of C. K. Allen (q.v.).

**Allerton, Berridge**

*Fiction*

Who Killed Roger Whiteley? (Melb., Georgian House.) 1946.

**Alley, George Underwood**

*Poetry*

Original Songs. (Syd., Hawkesley.) 1850.

**Allison, Annie.** *See* Roe, Annie.

**Allison, Francis**

*Poetry*

Collection of Poems and Stanzas. (Hobart, Mercury.) 1885.

**Allnutt, Arthur**

*Fiction*

Two Convicts: A Romance with a Moral. (Lond., Drane's.) 1921.

**Alonzo, Francis**

*Fiction*

The Masked Terror. (Syd., Transport Publ. Co.) 1946.

Published with *Hell Town*, by Dalton Killop.

"Alpenstock". *See* Fullerton, Mary E.

"Alpha Crucis". *See* Herbert, Robert Dudley Sidney Powys.

"Alter Ego". *See* "Perfesser and Alter Ego".

**Althofer, George William**

*Poetry*

The Road to Burrandong, and Other Verses. (Wellington, N.S.W., the author.) 1936.

**Alway, T. S.**

*Poetry*

Gospel Songs and Rhymes by a Plain Pilgrim. (Melb., J. Collins.) 1889.

New Gospel Songs. (Malvern, Melb., H. G. Appleford.) 1890.

"Ame Perdue". *See* Carroll, W. J. (3).

"Ames, Jennifer". *See* Greig, Maysie.

**Amiet, William Albert**

*Essays*

Scrambled Scrutinies. (Brisb., printed by Watson, Ferguson.) 1949.

Author also of *Literature by Languages: A Roll Call* (1932).

**Ancelon, Douglas.** *See under* Chapman, Stella.

**Anchen, John Oscar**

*Criticism*

The Australian Novel: A Critical Survey. (Melb., Whitcombe & Tombs.) 1940.

"Ancient Briton"

*Fiction*

The Discriminators. (Melb., R. A. Thompson.) 1906.

**Anders, Edith Mary.** *See* England, Edith Mary.

**Anderson, Andrew**

*Poetry*

Murmurs from the Ocean, or Homeward and Outward Bound. (Adel., Frearson.) 1880.

Another ed., entitled *Murmurs from the Ocean and Echoes from the Shore*. 1881.

Scenes in Scotia, Part 1. (Adel., Sands & McDougall.) 1886.

A Jubilee Gift, or Scenes on Sundry Shores. (Adel., Sands & McDougall.) 1887.

Poems. (Adel., Hassell.) 1905.

Anderson published pamphlets entitled *Poems* in 1906, 1907 and 1908. *See* Serie's *Bibliography* for details.

**Anderson, Mrs E. M.**

*Fiction*

Typist Tales and Tales. (Syd., Frank Johnson.) 1944.

*Poetry*

Verse Book. (Syd., the author.) 1941.

**Anderson, Emma Frances** (*Mrs W. J. Anderson, née Baker*)

*Poetry*

Colonial Poems. (Lond., Marlborough.) 1869.

Six poems quoted in Sladen's *Century of Australian Song* (1888), and *Australian Poets 1788-1888*.

**Anderson, Ethel**

*Descriptive*

Adventures in Appleshire. (Syd., Angus & Robertson.) 1944.

*Essays*

Timeless Garden. (Syd., Australasian Publ. Co.) 1945.

*Fiction*

Indian Tales. (Syd., Australasian Publ. Co.) 1948.

*Poetry*

Squatter's Luck and Other Poems. (Melb., Melbourne University Press.) 1942.

Sunday at Yarralumla: A Symphony. (Syd., Angus & Robertson.) 1947.

Ethel Louisa Anderson, *née* Mason, was born at Leamington, England, and educated at the Sydney Church of England Girls Grammar School. She is the widow of Brigadier-General A. T. Anderson, C.M.G. She has contributed both prose and verse to various Australian and oversea journals, and some of these writings are included in her two books of descriptive and meditative essays, one of which, *Adventures in Appleshire*, is derived from residence in England, while the other deals similarly with some Australian and literary topics. In the poems in *Squatter's Luck*, loyal to her domicile in a country of "flowers with no legend", she writes of Australian life as she sees it, though she does this at a distance indicated by the unlikely names, Eustace and Silas, for two characters "used as types of the young Australians who live and work on the land in 1941". The verse is at once spirited and cultivated, written in various forms, and presents a perspective of Australian settlement. *Sunday at Yarralumla* evokes the countryside associations which are also the theme of one of the author's essays. The speculative trend of her poetry here takes the form of a sequence intended to symbolize, against the local scenic background, facets of the idea of the divine as the creative unconscious:

*Like the rushing of great waters, like the affluence of dew,  
Deep in sleep the Godhead gathers, recreating all things new.*

Amid the variety of lyrics a darting intellectuality touches aspects of modern times, as in the post-war feeling of "Today", with "the omnibus, the frigidaire, the rustless knife":

*No blunderbuss,  
No old-world fuss.*

*Merely the rising tide of tears  
For those returning with our fears,  
The maimed, the halt, the blind, the shocked  
With whom our world is nobly stocked.*

*Loved ones,  
Sons of guns,  
Docked lives  
Clocking in.*

In a preface the author expresses her interest in euphonic experiment, which in some of her verses extends to tricky juxtapositions suggestive of usages of Gerard Manley Hopkins. Her versatility of form and expression reflects a familiarity with other contemporary poets whose names occur in some of her poems. Her literary activities include the editing of letters of Patrick Hore-Ruthven under the title *Joy of Youth* (1950). The book of stories is based on experience in India.

**Anderson, George**

*Poetry*

The Agnostic and Other Poems. (Paisley, Scotland, A. Gardner.) 1894.

**Anderson, James**

*Poetry*

Midnight Musings. (Adel., C. Platts.) 1869.

A Bouquet: A Choice Collection of Poems by J.A. (Adel., Hassell.) 1904.

Revised by his brother, Andrew Anderson (q.v.).

**Anderson, John**

*Essays*

Education and Politics. (Syd., Angus & Robertson.) 1931.

Anderson was born in Scotland in 1893. He graduated from Glasgow University in 1917 and was appointed Professor of Philosophy at Sydney University in 1927.

**Anderson, Mrs Mary**

*Poetry*

Thoughts by Forest and Sea. (Melb., Austral Publ. Co.) 192-.

**Anderson, Maybanke** (*Mrs Francis Anderson, née Wolstenholme*)

*Poetry*

Australian Songs for Australian Children. (Syd., Angus & Robertson.) 1902.

Mother Lore. (Syd., Angus & Robertson.) 1919.

**Anderson, Thistle M. C.** (*Mrs Herbert Fisher*)

*Fiction*

Dives' Wife and Other Fragments, by Mrs Herbert Fisher. (Paisley, Scotland, A. Gardner.) 1908.

Mrs F. Ellis wrote a reply, *A Scratch From An Adelaide Cat* (1905).

*Poetry*

Verses at Random. (Paisley, Scotland, A. Gardner.) 1901.

The Reveller and Vagabond Verses. (Adel., Vardon & Pritchard.) 1905.

Songs to Dorian and Other Verses. (Lond., J. Long.) 1909.

Author of *Arcadian Adelaide* (6th ed. 1905), and a sequel, *The Arcadians* (4th ed. 1905).

**Anderson, Wallace***Fiction*

The Silent Sin: A Story of a Woman's Fidelity. (Brisb.) 1922.

**Anderson, William Monro***Poetry*

Rhymes of a Rouseabout. (Lond., Heinemann.) 1913.

Songs from the Shadows. (Adel., W. K. Thomas.) 1922.

**Andrade, David Andrew***Fiction*

The Melbourne Riots and how Harry Holdfast and His Friends Emancipated the Workers: A Realistic Novel. (Melb., D. A. Andrade.) 1892.

**Andrew, Arthur Willoughby***Poetry*

Poems. (Syd., C. Jerrems.) 1890.

*Serie suggests the date in his Bibliography.*

Echoes from Avernus: Rough Rhymes. (Syd., H. Bethel.) 1907.

**Andrew, Lina P. (Mrs L. P. Watt)***Fiction*

Greenstone and Other Stories. (Melb., W. A. Hamer.) 1932.

"Andrewina". See Piper, Mary Andrewina.

**Andrews, A. M.***Fiction*

Card Only: A Tale of Christmas and the West Coast of Tasmania. (Hobart, the author.) 1871.

**Andrews, Charles Leonard***Poetry*

Poems. (Melb., Harston, Partridge.) 1911.

**Andrews, Crampton***Fiction*

Where Cresses Grow. (Syd., Christian World Co.) 1896.

Advertised as author of *The Treasure of Toomah*.

**Andrews, Edward J.***Poetry*

Cy Cyfer, and Other Poems. (Adel., Vardon & Pritchard.) 1895.

**Andrews, Edward Robert George***Poetry*

Fantasia: Dawn, Noon, Night. (Bendigo, Vic., Bolton Bros.) 1913.

**Andrews, James***Poetry*

Some Adventures of the New Guinea Guard. (Syd., Beatty, Richardson.) 1918.

Garrison Ginger: Verses from German New Guinea. (Syd., Tyrrell's.) 1919.

**Andrews, John Arthur ("Sebastian Bach")***Poetry*

Temple Mystic and Other Poems. (Ballarat, Vic., F. W. Niven.) 1888.

Another ed. (Melb., M. L. Hutchinson.) 1888.

Teufelswelt: An Epic. (Melb., Paul & Hewitt.) 1896.

Poems of Freedom. (Syd., J. A. Andrews.) n.d.

Reported to be the author of a booklet of verse, *Apollyon*, suppressed during the middle eighteen-nineties.

**Andrews, Katherine (Mrs T. R. Andrews)***Fiction*

A Glimpse of Hell. (Melb., Melville, Mullen.) 1895.

Stephen Kyrle: An Australian Story. (Melb., G. Robertson.) 1901.

**Andrews, Richard***Poetry*

Ode: Anticipatory of the Opening of the Great Exhibition in Melbourne, 1880. (Sandhurst, Vic., G. Young.) 1880.

Another ed. (Melb., G. Robertson.) 1880.

**Angas, George French***Poetry*

The Wreck of the Admella, and Other Poems. (Lond., Sampson Low.) 1874.

Angas was the eldest son of George Fife Angas, a founder of South Australia. Born at Newcastle, England, he came to Adelaide in 1843. After visiting as an artist and naturalist other parts of Oceania and South Africa, he returned to Adelaide in 1849. He was secretary of the Australian Museum, Sydney, 1853-8. He retired to England in 1861 and died in London in 1886. His illustrated works include *New Zealanders Illustrated* (1847), *South Australia Illustrated* (1847), *Savage Life and Scenes in Australia and New Zealand* (1850), *The Kaffirs* (1849), *Six Views of the Gold Field Ophir at Summer Hill and Lewis' Ponds Creeks* (1851), *Polynesia: A Popular Description . . . of the Islands of the Pacific* (c. 1845), and *Description of the Barossa Range and Its Neighbourhood in South Australia*, by Agricola: With Coloured Views by G. F. Angas (1849).

Angel, Elsie. See Cole, Elsie.

"Anglo-Austral". *See* Wilton, Charles Edward.

"Anglo-Australian". *See* Hay, Agnes Grant.

Angus, Samuel ("Cowan Harper")

*Fiction*

The Auld Sinner, by Cowan Harper. (Syd., Angus & Robertson.) 1938.

The Rev. Samuel Angus was the author of a number of works on aspects of Greek and Roman times, especially as to religious cults of that era, besides other books of a religious kind.

Annie Carr: A Tale of Two Hemispheres, by the author of Adventures in the South Pacific. (Lond., Religious Tract Society.) 1920.

Doubtful Australian author.

Anning, H.

*Fiction*

Tales of Overseas. (Lond., Stockwell.) 1928.

Anselm and Other Poems in Aid of the Halifax Street School Room. (Adel., Advertiser.) 1874.

Anson, Charles W.

*Drama*

That Charity Ball: A Farcical Comedy in Three Acts. (Syd., the author.) 1898.

Ansted, Josephine

*Fiction*

The Son of the Bondwoman. (Syd., H. G. Forster.) 1925.

"Anstruther, Gilbert". *See* Clark, Russell S.

Anthology of Australasian Verse, An. *See under* Stevens, Bertram.

"Anticus". *See* Crittenden, W.

Antill, John Macquarie, and De Warren, Mrs (née Antill)

*Drama*

The Emancipist: An Historical Drama in Three Acts. (Syd., Angus & Robertson.) 1936.

A limited edition of 100 copies was issued by the same publisher in the same year.

Antipodean, The. *See under* Evans, George Essex.

Antony, Ernest

*Poetry*

The Hungry Mile and Other Poems. (Syd., Wright & Baker.) 1930.

"Anzac, An". *See* Jones, R. W.

Anzac Book: Written and Illustrated in Gallipoli by the Men of Anzac. Ed. by C. E. W. Bean. Foreword by Sir W. R. Birdwood. (Lond., Cassell.) 1916.

Includes a poem by A. H. Adams.

"Anzac-Franco-Aussie". *See* O'Donnell, John P.

Anzac Memorial. Ed. by A. G. Stephens. (Syd., Returned Soldiers' Association.) 1916.  
2nd ed 1919.

"Anzac Officer". *See* Hain, Gladys Adeline.

Anzac Poems and the Landing at Gaba Tepe, by Returned Soldiers. (Melb., E. V. Brown.) 1919.

Apple Blossom: An Australian Anthology. (Syd., Sands.) 1876.

Includes original sketches and verses by James Harcourt, William "Samoh" (Thomas), Austin Dray, and Dayman Douch.

Appleford, M. M.

*Drama*

Fragrance, or Ointment Poured Forth. (Malvern, Melb., H. G. Appleford.) 1898.

Apsey, William ("Rough")

*Fiction*

Give Me Time: A Tale of Eviction, by Rough. (Parramatta, N.S.W., Fuller's Printing Co.) 1890.

*Poetry*

Rough: Part 1. (Anon.) (Penola.) 189-.

Arabin, G. F.

*Drama*

Malavolti, or Mother and Son: A Domestic Drama in Two Acts. (Hobart Town, John Moore.) 1847.

"Arcanum Scribendo"

*Anthology*

Squibs and Crackers. Ed. by Arcanum Scribendo. A Book Without a Preface, though Written by Many Authors. (Hobart, Pratt & Son.) 1868.

Archdall, Mervyn

*Essays*

In Pursuit: A Selection of Editorial Writings. (Syd., Australasian Medical Publ. Co.) 1947.

Archer, A. Lee

*Criticism*

Tom Collins (Joseph Furphy): As I Knew Him. (Melb., Bread & Cheese Club.) 1941.

**Archer, Bernard Joseph**

*Poetry*

Singing Bird and Battlefield. (Launceston, Examiner.) 1922.

**Archer, Laura M. Palmer** ("Bushwoman")

*Fiction*

Racing in the Never Never, by Bushwoman. (Melb., G. Robertson.) 1899.

A Bush Honeymoon and Other Stories. Foreword by Rolf Boldrewood (and glossary). (Lond., Fisher Unwin.) 1904.

**Archer, Sylvia.** *See under* Fowler, Jack Beresford.

**Archibald, J. F.** *See under* "Bulletin", Sydney.

**Arden, Jos**

*Fiction*

Jos Arden's Komic Monthly Papers. (Syd., Gibbs, Shallard.) 1882.

**Argles, Theodore Emile** ("Harold Grey", "Pilgrim", "The Moucher")

*Fiction*

The Pilgrim: A Sensational Weekly Pamphlet. Nos. 1-8. (Syd., Gorman & Riordan; Henry Solomon, the Caxton office; De Courcy, Hyde & Blakeney.) 1877.

A satirical pasquinade on current events and other subjects, issued irregularly. Includes "Two Weeks in Darlinghurst", "The Sydney Cafés After-Midnight" (which runs through seven numbers), and "Among the criminal Aristocracy".

My Unnatural Life: An Autobiographical Apology. The Pilgrim Supplement, Nos. 1-2. (Syd., De Courcy, Hyde & Blakeney.) 1878.

Another Pilgrim Nos 1-9 ran in 1878, printed variously by Gorman & Riordan, H. Bethel, and Hampson & Gibson. Another series was issued in 1879 at first in Sydney by De Courcy, Hyde & Blakeney, and afterwards by Azzopardi in Melbourne.

Harold Grey's Sensational Weekly Pamphlet. Nos. 1-8. (Syd., De Courcy, Hyde & Blakeney; Harold Grey.) 1879.

Contains "Haunted Sydney", by A Pilgrim.

Scenes in Sydney by Day and Night: A Series of Social Sketches, by The Moucher. (Syd.) n.d.

Sum Punkins: A Christmas Annual, by a Pilgrim. (Syd., H. Solomon, Caxton office.) n.d.

Includes verse.

These and other of Argles's "pamphlets" are more properly classed as periodicals. His contributions were in both verse and prose after the manner of W. S. Gilbert.

*Poetry*

The Devil in Sydney: A Satire, by a Pilgrim. Book 1: The Blindiad. (Syd., De Courcy, Hyde & Blakeney.) 1878.

Argles was of French extraction and trained as a London solicitor.

"Ariel". *See* Lindsay, Robert.

"Ariele". *See* Winstanley, Elizabeth.

**Armour, James**

*Fiction*

The Diggings, the Bush, and Melbourne, or Reminiscences of Three Years' Wanderings in Victoria. (Glasgow, G. D. MacKellar.) 1864. Mainly descriptive, with some fictitious presentation.

Author of *Iron and Heat*, *Beams, Pillars and Iron Smelting* (1871), *Power in Motion* (1871), *Voices in the Air* (1878), and *Angus and Mack on the Air Path* (1877-8).

**Armour, John**

*Fiction*

The Spell of the Inland: A Romance of Central Australia. (Melb. Publ. Co.) 1923.

Another ed., illust. (Syd. Cornstalk.) 1924.

Engl. ed. (Lond., Aust. Book Co.) 1929.

Another Aust. ed. (Syd.) 1934.

Burning Air. (Lond., Hodder & Stoughton.) 1928.

The Road to El-Dorado. (Melb., Windsor Publ. Co.) 1938.

Armour was born at Warragul, Victoria, in 1889, and educated at Ballarat College. He entered the Presbyterian ministry and after service with the Australian Inland Mission from 1918 to 1920 held appointments in Victoria and Queensland. *The Spell of the Inland* is a descriptive narrative of outback life in Central Australia, including the work of the Australian Inland Mission. The hero, a muscular padre with war service, runs to earth a murderer playing two roles by means of disguises. *Burning Air* tells of adventures with German spies, experienced by a gold-prospecting party in Central Australia, who discover a secret chasm in which some unknown element resembling radium creates an appearance of burning air. Armour was also author of *Century Sandy* (1936), and *The Story of Christianity* (1937).

**Armstrong, Henry James Goldsmith** ("Henry Goldsmith")

*Fiction*

Our Alma: An Australian Story. (Lond., Sonnenschein.) 1894.

Euancondit: A Story of Australia in the 'Sixties. (Lond., Sonnenschein; Melb., G. Robertson.) 1895.

**Armstrong, Millicent S.**

*Drama*

Drought. 1934.

In *Prize One-Act Plays: Three Plays Chosen for Professional Production by the International One-Act Play Theatre*. (Lond., Harrap.) 1934.

Represented in *Best Australian One-Act Plays* (1937).

**Arndell, Frances.** *See under* "Frances".

"Aroz". *See* Cambell, Z.

"Aroz Le Bam". *See under* Cambell, Z.

**Arrowsmith, C. J.**

*Fiction*

The Curse: An Australian Story. (Auburn, Syd., Auburn Protestant Lit. Soc.) 1922.



**Art and Letters: Hassell's Australian Miscellany,**  
1921-22. (Adel., Hassell.) 1922.

Edited by E. A. Vidler. Contributors include C. H. Souter, E. A. Vidler, Hugh McCrae, Bernard O'Dowd ("Alma Venus"), Nettie Palmer ("The Beginning of Australian Literature"), Emd Derham, E. J. Brady, "Furnley Maurice", A. D. Mickie, Marie E. J. Pitt, Louis Lavater, Alice Reeves, R. A. Bromowski, Vance Palmer ("The Bridge"), J. H. Ross, Mary E. Wilkinson, S. Jephcott, W. H. Elsum, F. B. Hart, Marion Bray, and J. B. O'Hara.

**Arter, William** ("Terra Wimall")

*Poetry*

A Modern Homily, in verse; also, Trinity in Unity, An African Adventure and Peril, A Quest that meets with Dust, etc., by Terra Wimall. (Adel., Ridley, Wildy & Chaffer.) 1897.

**Arthur, H. J.**

*Drama*

Week-end Holiday and Other Plays. 1938.

**Arthur, Henry**

*Drama*

Old Pengerswick [a play] and Other Poems. (Adel., Hassell.) 1902.

*Poetry*

*Published by Hassell, Adelaide:*

Cleombrotus and Other Poems. 1900.

In Extremis and Other Poems. 1901.

The Old Chateau and Other Poems. 1904.

*Published by Stockwell, London, unless otherwise stated:*

Disillusion and Other Poems. 1907.

Flowers of Passion. 1909.

Flowers of Imagination. 1912.

Flowers of Romance. (Adel., Hassell.) 1916.

The Valley of Falling Stars. 1921.

**Arthur, J. K.**

*Fiction*

Kangaroo and Kauri: Sketches and Anecdotes of Australia and New Zealand. Illust. (Lond., Sampson Low.) 1894.

Mainly descriptive, with some fictitious presentations.

Author of *Bouquet of Brevities: Practical Maxims, Refined Sentiments*, original and selected by J. K. Arthur (1896).

**Arthur, Steve**

*Fiction*

Gold on the Cross Bar T. (Melb., Wilke & Co.) 1941.

The One-Hoss Trail. (Melb., Wilke & Co.) 1941.

*Published by Transport Publ. Co., Sydney:*

Texas Ranger. 1947.

Say It With Powder. 1947.

Pony Express. 1948.

Battle at Barton's Bend. 1950.

**"Arundale"**

*Fiction*

The Path of Happiness. (Syd., Advance Australia Publ. Co.) 1926.

Attributed to G. S. Arundale.

**Asche, Oscar**

*Drama*

Shakespeare's Comedy, As You Like It. Arranged for the stage by Oscar Asche. (Lond., Constable.) 1907.

Chu Chin Chow: A Musical Tale of the East. (Lond., S. French.) 1931.

*Fiction*

The Saga of Hans Hansen. (Lond., Hurst & Blackett.) 1930.

The Joss Sticks of Chung. (Lond., Hurst & Blackett.) 1930.

Asche was born at Geelong in 1872 and educated at Melbourne Grammar School. He became an eminent actor, and several times visited Australia. He was author and producer of plays for the stage. He died in 1936. See *Oscar Asche His Life by Himself* (1929).

**Ash, Ebenezer**

*Fiction*

The Australian Oracle: A Novel, a Play, a Poem and a Sermon. (Melb., Hammond-Petersen.) 1909.

**Ash, William H.**

*Poetry*

Metre and Rhyme. (Werribee, Vic., G. Barnes.) 192-.

**"Ashmore, Jane".** See Little, Cicely.

**Ashmore, W. G.**

*Poetry*

Where Wimmera Waters Flow and Various Verses. (Dimboola, Vic., Banner print.) 1923.

**Askins, Sidney**

*Poetry*

Original Poems. (Syd., Ross, Mann & Co.) 1899.

**"Asrah"**

*Fiction*

Look Aloft. (Melb., W. H. Terry.) 1905.

**Astley, William.** See "Warung, Price".

**Aston, Matilda Ann** (Tilly Aston)

*Biography*

Memoirs of Tilly Aston, Australia's Blind Poet, Author and Philanthropist. (Melb., Hawthorn Press (Bread & Cheese Club).) 1946.

*Fiction*

- The Woolinappers, or Some Tales of the By-ways of Methodism. (Melb., Spectator.) 1905.  
 Old Timers: Sketches and Word Pictures of the Old Pioneers. (Melb., Lothian.) 1938.  
 Engl. ed. (Lond., Hodge.) 1938.

*Poetry*

- Maiden Verses. (Melb., Massina.) 1901.  
 Singable Songs. (Melb., Robertson & Mullens.) 1924.  
 Songs of Light. (Melb., Lothian.) 1935.  
 The Inner Garden. (Melb., the author.) 1940.  
 Designed by John Gartner, Hawthorn Press.  
 Author of *The Straight-Goer*. Born in Carisbrook, Victoria, Tilly Aston was blind from childhood. She died in 1947.

"Atha". See Westbury, F. Atha.

- Athletic Mad! (Adel., C. Richter.) 1886.  
 A one-act play.

Atkins, Charlotte Isabel. See Dick, Charlotte Isabel.

*Atkinson, Caroline**Fiction*

- Gertrude the Emigrant: A Tale of Colonial Life, by an Australian Lady. Illust. (Syd., J. R. Clarke.) 1857.  
 Cowanda, the Veteran's Grant: An Australian Story by the Author of Gertrude. (Syd., J. R. Clarke.) 1859.

Caroline Louisa Waring Atkinson, the first Australian-born woman novelist, was born near Berrima, New South Wales, in 1834. In 1870 she married James Snowdon Calvert, whose name is associated with Australian exploration. She died in 1872. The scene of *Gertrude the Emigrant* is a station in the south-east of New South Wales. *Cowanda*, also in the atmosphere of pastoral life, has a description of the Turon goldfields, and contains quotations from the poems of Richard Howitt. The writing is in a simple moral tone, with indications of the beginnings of a distinctive Australian life in descriptions based on the author's knowledge as the daughter of a grazier. Her interest in natural history, which led Baron von Mueller to connect her name with several varieties of plants, is evident in her novels. An article in *J. Roy. Aust. Hist. Soc.*, vol. xv., 1929, pp. 1-29, gives details of her life and work, with mention of four serials not published in book form.

*Atkinson, E. J. Rupert**Drama*

Published by E. A. Vidler, Melbourne:

- A Nocturne. Illust. 1919.

Drama in two acts, with preface on the cinema-stage method of presenting plays.

- Ten Years' Remorse: A Play in One Act. 1923.  
 Each Man a Multitude: A Fantastic Tragedy in Three Acts. 1923.  
 The Dead Man's Ghost: A Blank Verse Tragedy in One Act. 1925.  
 A Prologue and Three Plays. 1928.

*Poetry*

- The Shrine of Desire. (Melb., Melville & Mullen.) 1906.  
 By a Midnight Sea. (Melb., G. Robertson.) 1908.  
 Wayside Poems. (Melb., McEwan, Stephens.) 1913.  
 A Modern Magdalene. (Melb., McEwan, Stephens.) 1913.  
 A Nocturne. (Melb., Vidler.) 1919.  
 A Flagon of Song. (Melb., Vidler.) 1920.  
 The Renegades: A Tale in Verse. (Melb., Vidler.) 1921.  
 A Prologue to Tragedy. n.d.  
 No publisher given.

Evelyn John Rupert Atkinson was born at Bendigo, Victoria, in 1881. His education was begun at St Andrew's College there and continued at Rugby School in England. Returning to Victoria in 1900 he assisted in the management of stations owned by his father, Harry Leigh Atkinson, a medical practitioner. After further periods of residence in England between 1922 and 1931, with visits to the Continent and to the United States, he returned to Australia, residing in Melbourne.

*A Flagon of Song* is the poet's selection from his previously published works, with new poems added. Sombre introspection is the prevailing mood, which, with frequent speculation on man's mortality, leads to a solipsism that has its most direct expression in a soliloquy, "Idealism":

*Yourself, yourself, you are  
 The inmost mystery  
 Of land and sky and sea.*

The thought recurs in various ways, mainly suggestive of an eternal recurrence perpetuating the individual, though the doubts of experience intervene:

*While still I hold omnipotence and seem  
 One with all time, what shall mine anguish be  
 When dark derisive deeps in agony  
 Awake me to the horror of a dream!*

Atkinson's only use of local subject matter is in a series of twenty "Melbourne Sonnets". Their sardonic flavour is most pungent in one called "Subconsciousness", the theme of which is the vulgarity implied in a rich woman's luxuriousness. Other titles are "In Collins Street", "The Stock Exchange", "At the Draper's", and "Midnight", showing

*Like a far nightmare, town and suburbs sprawl  
 Away—mute, aimless, inexplicable.*

He sometimes expresses his meditations in other fixed forms, such as rondeau and triolet. There are a number of love poems, not of the spontaneous sort, but mingling the glamour of desire with the paradox of satiety in attainment: "Who loves must love in vain." The narrative poem, *A Modern Magdalene*, reprinted as *The Renegades*, makes modern use of "the legend of the monk and the courtesan who, each swearing to convert the other, were both successful". An occasional trick of repetition, which becomes a pronounced patter in "The Flight of Puck", attains, in "William Blake", an airy lilt not usual in Atkinson's poetry:

*Little songs like fairies winging  
Down the happy star-ways, falling,  
When you heard his fancy singing  
Many a joy of gold and blue,  
Glancing, gleaming, dancing, dreaming,  
Did you hear him laughing, calling,  
Calling you?*

*A Nocturne* is a play in verse having for its theme a murder committed by a drunken man, whose mind is blank as to the event when he becomes sober, but reveals his guilt when he is again under the influence of drink. Its form illustrates the author's ideas, set out in a preface, for the combination of cinema and stage, which he demonstrates also in *An Adaptation of Shakespeare's Most Important Plays to the Stage-Cinema Process of Interaction* published while he was in New York (Knickerbocker Press). *A Prologue to Tragedy*, also for cinema and stage combined, is in blank verse intended to be spoken uninterruptedly by successive different voices to suggest the concentration of all time and space in any play which it may be used to introduce, with the basic suggestion that the artistic interpretation of life is its only meaning. *Ten Years' Remorse* is a prose play in one act, in which a man, Horace, has for ten years supposed himself to be responsible for the death of a friend, Jim Harrington, so that he has become a drunkard; and when Harrington turns out to be alive, and comes to the shanty which is the scene of the play, Horace then kills him in his intoxicated resentment for the remorse he has endured. *The Dead Man's Ghost*, with its action in a hut in the Blue Mountains in the early days, has, as its equally grim theme, the killing of a murderer, Donald, through the instigation of the murdered man, Gadge. These two works are reprinted in *A Prologue and Three Plays*, the third being the prose drama in three acts, *Each Man a Multitude*, in which Gerard Mortimer, dominated by ancestral "subconscious personalities", brings about the tragic death of his own wife, Althea.

**Atkinson, Reginald Cyril Everitt**

*Poetry*

Hygiene Jingles. (Adel., Hospital Electrical Ltd.) 1924.

Joint author, with W. J. Dakin, of *Sex Hygiene and Sex Education*.

**Attiwill, Keith Gordon**

*Fiction*

Cut-lunch Commandos. Illust. (Melb., Stockland Press.) 1944.

**Attiwill, Ken**

*Fiction*

Horizon. Introd. by D. W. Bone. (Lond., Cape.) 1930.

*Published by J. Long, London:*

Steward! Illust. 1932.

Reporter! 1933.

Two Minutes 1934.

Big Ben. 1936.

Sky Steward. 1936.

Joint author, with J. O. C. Orton, of *Thirteen Sailed Home* (1935).

Kenneth Andrew Attiwill was born at Adelaide in 1906. He became a journalist, first on the staff of the *Register* there, and afterwards in Melbourne with the *Sun* and the *Herald*. Beginning in 1929 with a voyage to Europe in a sailing ship, he sailed the seven seas. In the second world war he served as an artillery officer and with the paratroops against the Japanese in Sumatra, where he won the M.C. In his novels he draws freely on his seagoing and journalistic experiences. He now resides in England. In some of his writings his wife, Evadne Price Attiwill, has collaborated.

**Aubrey, Francis**

*Drama*

The Forty Thieves Up-to-date, or The Bogie Man of Broken Hill, Adelaide Version. (Adel., Shawyer & Co.) 1892.

**Auchterlounie, Dorothy (Mrs H. M. Green)**

*Poetry*

Kaleidoscope. Ornaments by Bessie Mitchell. (Syd., Viking Press.) 1940.

**Aujard, Edouard A.**

*Fiction*

The Devil's First. (Lond., P. Allan.) 1935.

**Auld, Eliza Hartland (Mrs W. P. Auld, née Strawbridge)**

*Poetry*

Lyrical Poems. (Melb., Johnson & Stone.) c. 1913.

Date as in Serle's *Bibliography*.

**Aurur, Naomi**

*Anthology*

Anthology of Verse, compiled by Naomi Aurur. Foreword by F. W. Boreham. (Syd., Dey.) 1943.

**Austen, Peter**

*Poetry*

Bill-Jim. (Brisb., Gordon & Gotch.) 1917.

The Young Gods. (Syd., Tyrrell's.) 1919.

Referred to in Kellow's *Queensland Poets* (1930).

**Austin, Edward Arthur**

*Poetry*

Light Blue Days. (Melb., the author.) 1927.

"Austral" (1). *See* Moodie, Duncan Campbell Francis.

"Austral" (2)

*Poetry*

Lays From an Australian Lyre. (Lond., City of London Publ. Co.) 1882.

A Child of Nature and Other Verse. (Lond., Stockwell.) 1917.

*See* Serle's *Bibliography of Australasian Poetry and Verse*.

**Austral Garden, An.** *See under* Hansen, Martin Peter, and McLachlan, Donald.

**Australasia: An Intercolonial Christmas Annual.**  
*See under* Walch, Garnet.

**Australasian Anthology.** *See under* Serle, Percival.

**Australasian Federation League of Victoria**

*Anthology*

Songs of Union to be sung at . . . Federal Meetings by the Federal Choir and Audience. (Melb., A. & W. Bruce.) 1899.

**Australasian Printers' Keepsake: A Selection of Tales, Essays, Sketches and Verse by Victorian Compositors.** (Melb., E. Fitzgerald.) 1885.

Contains Thomas L. Work's poem, "Envoi", which is quoted in Sladen's *Century of Australian Song* (1888).

**Australasian Secular Association Lyceum Tutor, The.** *See under* O'Dowd, Bernard.

**Australia: A Moral and Descriptive Poem.** *See under* Woolls, William.

**Australia: A Poem.** (Lond., Duty & Discipline Movement.) 1914.

Reprinted from the *Sydney Morning Herald* (in *Anarchy or Order: Twelve Papers for the Times*).

**Australia Felix, or Sir Valiant Love: A Drama in Blank Verse.** *See under* Cameron, Alexander.

**Australia Jane's Annual 1919.** *See under* Shirley, Edith.

**Australia Week-end Book.** (Syd., Ure Smith Pty Ltd.) 1942-6.

Anthology, edited by Sydney Ure Smith and Gwen Morton Spencer, of stories, poems and illustrations, mainly from *Australia National Journal*, issued annually 1942 to 1946.

"Australian"

*Fiction*

Adventures in Queensland. (Hobart Town, J. Walch; Melb., G. Robertson.) 1879.

Another ed. (Brisb., Watson, Ferguson.) 1884.

"Australian, An" (1)

*Fiction*

The Guardian: A Tale. (Syd., J. Spilsbury.) 1838.

Dedicated to Edward Lytton Bulwer, M.P. Its interest is that it was the first novel printed and published in New South Wales. It has its action mainly in Ireland and its concern with Australian life consists principally of the author's observations as (apparently) a woman of cultured British upbringings.

"Australian, An" (2)

*Poetry*

Australian Gleanings: A Reverie. (Lond., F. Algar.) 1865.

Australian Gleanings: A Reverie. Part II. (Lond., F. Algar.) 1866.

Part II reissued. (No imprint.) 1880.

A slip pasted behind the title-cover of the Public Library of Victoria copy has in MS. the words "Edition Colonies". The author says his father was a Scotsman, an early Australian colonist, who died in England in 1854.

"Australian, An" (3)

*Essays*

Golden Gates of Australia, with its Temptations and its Perils. (Lond., Sampson Low.) 1866.

Includes two original poems, an account of the wreck of the *London*, and a chapter on Dr Woolley.

"Australian, An" (4)

*Fiction*

The Unfortunate Career of Johnson. (Syd., the author.) 1873.

"Australian, An" (5)

*Poetry*

A Souvenir of Sonnets and Other Essays in Song. (Melb., Exchange Press.) c. 1902.

Date suggested by Serle in his *Bibliography*.

"Australian, An" (6). *See* Ross, Mrs Susan.

"Australian, An" (7). *See* James, Mrs Maude Wordsworth.

**Australian Anthologies.** *See under* "Tripod".

**Australian Authors' Week, 1935: The Australian Author.** (Syd., Fellowship of Aust. Authors.) 1935.

Together with programme, and exhibition catalogue of books.

- Australian Ballads and Rhymes.** *See under* Sladen, Douglas.
- Australian Birthday Book (1).** *See under* Marbron, Myra.
- Australian Birthday Book (2).** *See under* Stevens, Bertram.
- Australian Birthday Book and Record of Memorable Events.** *See under* Walch, Garnet.
- Australian Bush Songs and Ballads.** *See under* Lawson, Will.
- "Australian Child, An".** *See* Durack, Mary.
- Australian Christmas Box.** (Melb., Cameron, Laing.) n.d. (?1879).  
Stories by Marcus Clarke, Grosvenor Bunster, Garnet Walch, Donald Cameron, "Herr Scalper", Robert Whitworth, and "Waif Wander" (Mrs Fortune).
- Australian Christmas Chimes for Old and Young.**  
*See under* Williams, William H.
- "Australian Colonist, An"**  
*Fiction*  
A Victim of Circumstantial Evidence: A Sensational Story. (Syd., the author.) 1893.
- Australian Essays.** *See under* Cowling, George Herbert.
- Australian Favourite Reciter.** *See under* Pyke, William Thomas.
- Australian Girl, An.** *See under* Martin, Catherine.
- Australian Heritage.** *See under* Christesen, C. B.
- Australian Heroes and Adventurers.** *See under* Pyke, William Thomas.
- Australian Ladies' Annual, The.** *See under* Hopkins, Francis Rawdon Chesney.
- "Australian Lady, An".** *See* Atkinson, Caroline.
- Australian Muster, An.** *See under* Phillips, Arthur Angell.
- Australian National Melodies: A Budget of the Best Australian National Songs.** With musical settings, published by William Victor Price. Revised ed. (Brunswick, Melb., W. & J. Barr.) 1914.
- Australian Natives' Association Anthology**  
Prize Poems, Essays, Novelette and manuscript magazines, from competition held in connection with Australian Natives' National Fete, 1893. (Melb., Troedel.) 1893.  
Contains poems by J. Neilson and J. Shaw Neilson.
- Australian New Writing.** (Syd., Current Book Distributors.) 1943-6.  
Anthology of prose and verse, issued annually 1943 to 1946 Nos 1 and 2 ed. by Katharine Susannah Prichard, George Farwell and Bernard Smith, No. 3 ed. by Katharine Susannah Prichard, Bernard Smith, Ken Levis and George Farwell; No. 4 ed. by George Farwell in association with Katharine Susannah Prichard, Bernard Smith and Ken Levis.
- Australian Novel, The.** *See under* Roderick, Colin.
- Australian Poetry.** (Syd., Angus & Robertson.) 1941-50.  
This anthology of current poetry was published annually for the years 1941-3, then combined the years 1949-50. The following details show the year each volume represents, by whom the selection was made, and the year of publication: 1941, Douglas Stewart (1941), 1942, Robert D. FitzGerald (1942); 1943, H. M. Green (1944); 1944, R. G. Howarth (1945); 1945, Kenneth Slessor (1946); 1946, T. Inglis Moore (1947); 1947, Frederick T. Macartney (1948); 1948, Judith Wright (1949); 1949-50, Rosemary Dobson (1950).
- Australian Poetry Annual, 1920-21.** (Melb., Literary Club.) 1920-21.  
Annual selected from *Burth* (q.v.), 1916.  
Principal contributors include L. H. Allen, Hubert Church, Elsie Cole, Eileen Duggan, Mary Fullerton, Mary Gilmore, Louis Lavater, R. H. Long, F. T. Macartney, Hugh McCrag, "Furnley Maurice", Bernard O'Dowd, Vance Palmer, Marie Pitt, Dorothea Mackellar and Lesbia Harford.
- Australian Poets, 1788-1888.** *See under* Sladen, Douglas.
- Australian Reader, The.** *See under* Reid, John Arbuckle.
- "Australian Scot, An".** *See* Wilson, Allan Fullarton.
- Australian Short Stories.** *See under* Mackaness, George.
- "Australian Silverpen, The".** *See* Glenny, Henry.
- Australian Soldiers' Gift Book.** Ed. by Ethel Turner and Bertram Stevens. (Syd., Voluntary Workers' Assoc.) 1918.  
Contributors include Ethel Turner, Melba, R. Quinn, Louis Stone, Ruth Bedford, Lilian Turner, S. E. Napier, Henry Lawson, H. E. Boote, Mary Gilmore, Ada Holman, A. Bayldon, F. Morton, Nina Murdoch, J. Sandes, Dorothea Mackellar, C. H. Bertie, T. W. Heney, A. H. Adams, Nora McAuliffe, Agnes L. Storrie, H. Y. Braddon, E. O'Ferrall, F. S. Burnell, J. Le Gay Brereton, D. McKee Wright, E. S. Sorenson, and J. D. Fitzgerald.
- Australian Souvenir for 1851.** (Syd., Kern & Mader.) 1951.  
Contains stories and poems, also "The Confessional", a dramatic scene (pp. 159-69) which formed the introduction to an unpublished play taken from Mrs Radcliffe's *The Italian*. Reissued (Brisb., J. Goodwyn) 1859.

"Australian Sparrow, An". *See* Rae, John.

**Australian Stories in Prose and Verse.** Illust. by Charles Turner. (Melb., Cameron, Laing.) 1882.

Contributors include "Frank Morley" (Stuart Reid), N. Walter Swan, Marcus Clarke, Carl A. Feilberg, Janet Carroll, R. P. Whitworth, Donald Cameron, Henry Kendall and Charles Turner.

**Australian Stories, Sketches, Poems, etc.: Good Goods For the Holidays . . .** by Australian Authors. Illust. (Melb., W. H. Williams.) 1889.

Contributors include Mrs Hardwicke, Walter L'Estrange, G. G. McCrae, A. Nicholson, W. Watkins, and R. A. O'Toole.

**Australian Story Book, An.** *See under* Palmer, Nettie.

**Australian Turf Infamies: A Tale of the Australian Turf.** *See under* "J.M."(2).

**Australian University Verse: An Undergraduate Anthology, 1920-22.** Introd. by J. Le G. Brereton. (Melb., Specialty Press.) 1922.

Contributors include D. B. Coutts, R. D. FitzGerald, Jack Lindsay, R. McGrath, I. R. Maxwell, Richard Meredith, A. A. Phillips and R. F. Gollan.

**Australian Women's Weekly**

*Anthology*

**Her Son and Other Stories.** (Syd., Consolidated Press.) 1943.

**Australian Wonder Book.** (Melb., Home Entertainment Library.) 1935.

This anthology contains works by Mrs Aeneas Gunn, Tarella Quin Daskein, Tarlton Rayment and J. J. Hall.

**Australian Writers' Annual 1936.** No. 1. Ed. by Flora S. Eldershaw. Illust. (Syd., Fellowship of Aust. Writers.) 1936.

**Australian Writers Speak: Literature and Life in Australia.** (Syd., Angus & Robertson.) 1943.

A series of broadcast talks by Australian writers.

"**Australianus**". *See* Back, Karl John.

"**Australie**". *See* Manning, Emilie.

"**Australis**". *See* Corlette, Hubert Christian.

"**Authors on the Wallaby**". *See* "Bush Yarns".

**Avalo, Alonzo di.** *See* Di Avalo, Alonzo.

**Avery, David**

*Poetry*

**The Quest of Man.** (Melb., Lothian.) 1938.

**Awful and Ethical History of Deuteronomy Smith.** *See under* Henry, Thomas James.

**Ayliffe, Cecilia H. W.** *See* Hill, Cecilia H. W.

**Ayliffe, Ettie E.** *See* Bode, Ettie E.

**Ayrey, Jane**

*Poetry*

**Meet Me at Five,** by Jane Ayrey, aged 5. Illust. (Melb., Cheshire.) 1946.

## B

"B.K.S." *See under* Dr Leichhardt.

"B.McL." *See under* Princess.

"Bach, Sebastian". *See* Andrews, John Arthur.

**Back, Karl John** ("Australianus")

*Miscellaneous*

The Concentrated Wisdoms of Australia, by Australianus. (Syd., Carter's.) 1918.

*Poetry*

The Royal Toast. (Syd., Kingston Press.) 1920.

A literary curiosity dedicated in the name of Australian literature to the Prince of Wales.

**Backhouse, Elizabeth**

*Fiction*

In Our Hands. (Perth, Paterson's.) 1942.

The Sky Has Its Clouds. (Perth, Pitman.) 1944.

Leaves in the Wind. (Perth, Pitman.) 1946.

Day Will Break. (Perth, Pitman.) 1946.

Author of a book for children, *Enone and Quentin* (1946).

**Badcock, Joses**

*Poems*

Joses Badcock's Poems. 2 vols. (Lond., J. Paul.)

Badcock's other books include *Modern Infidel Philosophy* and *Seven Visions*.

**Bagshaw, J. A.**

*Fiction*

How I Went to the Goldfields over Sixty Years Ago. (Adel., W. K. Thomas.) 1916.

**Bailey, Mrs Elsie Marion**

*Fiction*

Outcast of Eden. (Syd., F. C. Johnson.) 1933.

Engl. ed. (Lond., Mackay.) 1935.

Pathways of the Sky. (Syd., Macquarie Head Press.) 1933.

**Baillieu, Vere Latham**

*Poetry*

Harbour Jewels and Other Poems. (Lond., Favil Press.) 1936.

Also author of *Araminta Popkins Prue* (1939).

**Bain, W. H.**

*Fiction*

The Lonely Isle: A Story of Sea and Shore, of Prudence, Patience and Perseverance. (Syd., Penfold.) 1909.

**Baird, Evelyn Agnes.** *See* Threlfall, Evelyn Agnes.

**Baker, Arthur John** ("A.J.B.")

*Poetry*

This Outline or Record of . . . Incidents in My Life. (Adel., W. K. Thomas.) 1884.

Doggerel Rhymes by A.J.B. (Adel., W. K. Thomas.) 1890.

"If We Should Meet" quoted in Sladen's *Australian Poets, 1788-1888*.

**Baker, Charles**

*Poetry*

Some Fragments of the Leisure Hour Lines. (Collingwood, Melb., the author.) 1889 [1891].

Separately printed pamphlets, issued in nine parts, and bound under the above title, with separate pagination. Each part was entitled "Leisure Hour Lines". The first was published about 1882, and the ninth in 1891. Part VIII (1890) contained a prose supplement, *Summer Wanderings in Tasmania in 1889*.

**Baker, Elizabeth.** *See* Bayly, Elizabeth Boyd.

**Baker, Emma Frances.** *See* Anderson, Emma Frances.

**Baker, Mrs Hannah Newton** ("H.N.B.")

*Fiction*

Wytha Wytha: A Tale of Australian Life, by H.N.B. (Lond., Hodder & Stoughton.) 1903.

To Mrs H. N. Baker is attributed the authorship of *Sketches of Australian Life and Scenery* (1876) (q.v.), and *Frank Carey* (1877) (q.v.).

**Baker, Henry** ("The Goth")

*Poetry*

Lyrics from the Line, by The Goth. (Ipswich, Qld, Railway Times.) 1898.

**Baker, Kate.** *See under* Franklin, Miles.

**Baker, Louis A.**

*Fiction*

Lucy Marline, or The Bushrangers: A Tale of New South Wales. (Boston, F. Gleason.) 1848.

First novel by an American author on an Australian theme.

**Baker, Vera**

*Fiction*

Equality Road. Illust. by Percy Lindsay. (Syd., Bookstall.) 1922.

Copyrighted in 1921.

Mystery, Outlaw. Illust. by Percy Lindsay. (Syd., Bookstall.) 1923.

**Baldwin, Audry.** *See under* Walsh, James Morgan.

**Baldwin, Gerald Robert** ("Cecil Bramley")

*Fiction*

Dr Joe Cassidy, His Student Days and Subsequent Career, by Cecil Bramley. (Melb., G. Robertson.) 1907.

In Racing Silk. Illust. (Syd., Bookstall.) 1913.

Lydia's Lovers. Illust. (Syd., Bookstall.) 1918.

The Reprobate. (Melb., A. McCubbin.) 1922.

Grey Town. (Melb., Messenger.) 1922.

Title page has "Gerald E." [sic] but the cover has "Gerald R."

**Baldwin, May**

*Fiction*

Hilda's Experience. (Lond., Chambers.) 1913.

**Ball, Frank**

*Fiction*

A Miniature Mutiny and Other Sea Yarns. (Melb., G. Robertson.) 1909.

**Ballantyne, Gina**

*Poetry*

Phantom. (Adel., F. W. Preece.) 1942.

A Jindyworobak publication.

Vision. Syd., C. J. Dennis National Memorial Society.) 1942.

Vagrant. (Adel., Rex Ingamells.) 1943.

A Jindyworobak publication.

**Ballarat Star Annual, 1907.** (Ballarat, Vic., Baxter & Stubbs.) 1907.

Contains mainly short stories by English writers.

**Baly, Byron**

*Poetry*

Patrolling the Desert. (No imprint.) 1916.

**"Bambi, Moan"**

*Fiction*

Lili-Illa: A Romance of the Australian Aborigines. (Syd., Associated Printing & Publ. Co.) 1923.

**Banfield, E. J.**

*Descriptive*

The Confessions of a Beachcomber: Scenes and Incidents in the Career of an Unprofessional Beachcomber in Tropical Queensland. Illust. (Lond., Unwin.) 1908.

Reissued 1910, 1913, 1923 and 1924.

Aust. ed., with introd. by A. H. Chisholm. (Syd., Angus & Robertson.) 1933.

Issued in Australian Pocket Library. (Syd., Australasian Publ. Co.) 1945.

Also translated into Dutch.

My Tropic Isle. Illust. (Lond., Unwin.) 1911.

Reissued 1913, 1923.

Another ed. (Lond., Newnes.) 1936.

Tropic Days. Illust. (Lond., Unwin.) 1918.

Last Leaves from Dunk Island. Introd. by A. H. Chisholm. Illust. (Syd., Angus & Robertson.) 1925.

Edmund James Banfield, born at Liverpool, England, on 4th September 1852, came to Australia as a boy with his father, who settled at Ararat, Victoria. As a journalist he worked in the three eastern States, and in 1882 joined the staff of the Townsville *Daily Bulletin*, remaining with that newspaper for fifteen years, broken only by a visit to England in 1884, when he had an injured eye removed. In 1897 he went with his wife, whom he had married in 1886, to Dunk Island, off the coast of Queensland between Townsville and Cairns, and they remained there, with occasional visits to the mainland and with no other inhabitant except a housekeeper, until his death on 2nd June 1923. His books consist mainly of observations and reflections connected with life on the island, expressed in easy, genial prose:

Not that it is good or becoming that many should attempt the part of the beachcomber. All cannot play it who would. Few can be indifferent to that which men commonly prize. All are not free to test touchy problems with the acid of experience. Besides, there are not enough thoughtful islands to go round. Only for the few are there ideal or even convenient scenes for those who, while perceiving some of the charms of solitude, are at the same time compelled by circumstances ever and anon to administer to their favourite theories resounding smacks, making them jump to the practical necessities of the case.

Banfield's writings provide extensive naturalistic information relating to the north-east coast and islands, together with accounts of the aborigines derived from his contact with them in that region.

**"Banjo, The".** *See under* Paterson, A. B.

**Bank Holidays! And What Next? or The Delights of a Scab Act: Two Dramatic Romances.** (Launceston, Examiner.) 1870.

**Banks, E. Augustus**

*Poetry*

Sunshine and Shadow. (Melb., Walker, May.) 1874.

**Banks, Samuel Hawker**

*Drama* (With W. B. Gill)

The Yellow Dwarf, and the King of the Hawkins' Hill Gold Mines, or The Desert Fairy of Despair, the Gigantic Bon-Bon and the Princess of Pure Delights. An Extravaganza, adapted by S. H. Banks and W. B. Gill. (Libretto.) (Syd., Beard & Holmes.) 1872.



*Poetry*

The Picnic-party and the Stranger's Story: A Tale of An Australian Christmas. (Melb., G. Robertson.) 1867.

An Ethical, Serio-Comical, and Satirical Essay in Verse, intituled The Vision of Truth. (Syd., E. H. Becke.) 1874.

Included in *Punch Staff Papers* (1872) and *Something to His Advantage* (1878).

• **Barber, Sidney**

*Fiction*

The Australian Plunger. (Adel., the author.) 1937.

**Barbour, A. J.**

*Poetry*

Clara: A Romance of Rural Life. (Melb., Griffith & Spaven.) 1888.

**Barbour, James**

*Poetry*

Pencillings on the Wallaby, and Other Verses. (Ballarat, Vic., Berry, Anderson.) 1906.

**Barcham, James Norman**

*Fiction*

Nothing is Ever Lost: At Least That is What Christian Scientists Say. (Portland, Vic., the author.) 1939.

**Barclay, Edmund Piers** (*formerly Compston-Buckleigh*)

*Fiction*

Khyber. (Syd., Angus & Robertson.) 1936.

Shanghai. (Syd., Angus & Robertson.) 1937.

**Bards of Burwood.** *See under* Stuart, Hector A.

**Bardwell, J. H.**

*Poetry*

Silken Threads and Other Poems. (Brisb., Watson, Ferguson.) 1924.

**Barlee, Charles Haynes**

*Fiction*

Humorous Tales and Sketches of Colonial Life, collected and arranged by F. R. Barlee. (Syd., Maclardy.) 1893.

Author of *Queensland, Australia* (1868), an emigration paper. Sometime editor of the *Sydney Once a Week Magazine* (1878).

**Barlee, Frederic Rudolph**

*Poetry*

Case-law Verses: A Memoria Technica of Leading Cases for the Use of Students and Others. (Perth, Morning Herald print.) 1908.

Legal Jingles: Including a Collection of Case-law Verses. (Syd., Law Book Co.) 1922.

This is the 2nd ed. of *Case-law Verses*.

Fore, Law, War and More. (Perth, the author.) 1937.

**Barlow, Doris**

*Poetry*

Poems. (Melb., Norman Bros.) 1911.

**Barnard, George M.**

*Fiction*

Looeena: A Story of Bush Life in Tasmania. (Syd., Cornstalk.) 1925.

**Barnard, Marjorie**

*Fiction*

The Persimmon Tree and Other Stories. (Syd., Clarendon Publ. Co.) 1943.

Marjorie Faith Barnard was born in 1897 at Ashfield, Sydney, and took her B.A. degree at the University of Sydney. She was for some years librarian at the Sydney Technical College, and later became librarian in a branch of the Commonwealth Scientific and Industrial Research Organization. She has collaborated in the writing of various works issued under the pen-name of M. Barnard Eldershaw (q.v.). In the title-story of *The Persimmon Tree and Other Stories* a woman's convalescent fancies dissolve into the disturbing effect upon her of another woman whom she sees regularly but does not know. This is typical of an ironic delicacy which is the undertone of the collection, though it becomes more pointed in such items as the three conversation-pieces, "Tinkling Cymbals", "The Lottery"—in which the desperation of a woman is revealed to her oblivious husband when the winning of the prize gives her the means of leaving him—refreshes a commonplace theme. Other works by the same author are *Macquarie's World* (1941), a historical study, *Australian Outline* (1943) surveying briefly the field covered by a fuller work of the kind in which she collaborated as mentioned above, *The Sydney Book* (1947), and *The Ivory Gate* (1920), a book for children.

**Barnes, Ethel** (*Mrs Aubrey W. John*)

*Poetry*

Silhouette. Illust. (Perth, Paterson's.) 1939.

**Barnes, Margaret Ayer**

*Fiction*

His Very Successful Wife. (Syd., Invincible Press.) 1948.

With which are published *When True Lovers Meet*, by Molly Donovan Maule, and *Lake of Enchantment*, by Hugh Corbett.

**Barnet, Nathaniel J.**

Mixed: *A Holiday Dish of Tales, Sketches, Poems and Pictures*, by various writers. Ed. by N. J. Barnet. (Melb., W. H. Williams.) 1889.

**Barnett, Mrs E. L. M.** ("Lilian Crago")

*Poetry*

Whence Shall We Buy? by Lilian Crago. (Syd., G. B. Philip.) 1937.

**Barnett, Frederick Oswald**

*Poetry*

I Hear the Tramp of Millions. Illust. (Melb., the author.) 1945.

Author of religious and other works.

**Barney, Maria J.** See Scott, Maria J.

**Barns, Beatrice S.**

*Poetry*

Just England and Other Thoughts. Illust. (Brisb., the author.) 1941.

Australia the Peerless Land. (Brisb., the author.) 1945.

"Baroni". See Bignold, Hugh Baron.

"Barr, Donald". See Barrett, Charles.

**Barr, John**

*Fiction*

Men and Other Sins, Discreetly Pinched from *Aussie Magazine*. (Syd., New Century Press.) 1927.

Joint author of *The Story of W. C. Wentworth* (1911). Barr was born in New Zealand, and after journalistic experience there and in Sydney joined the staff of the *Bulletin*, and was for eleven years sub-editor. He died in 1946.

**Barrett, Charles** ("Donald Barr")

*Anthology*

The Fernland Story Book. Ed. by Donald Barr. Illust. by Betty Paterson and others. (Melb., Whitcombe & Tombs.) 1922.

Contributors include Donald Macdonald, "Donald Barr", "Furnley Maurice", C. E. James, Edith Howes, Charles Barrett, J. A. Fletcher, Mary Grant Bruce, and Isabel M. Peacocke.

The Swagman's Note-book: An Anthology of Australian Prose and Verse. (Melb., United Press.) 1943.

The Friendly Way: Selections of Prose and Verse, Australian, English and American. Ed. by Charles Barrett. Illust. (Melb., Cassell.) 1943.

*Criticism*

Across the Years: The Lure of Early Australian Books. Ed. by Charles Leslie Barrett. Illust. (Melb., Seward.) 1948.

Ed. limited to 650 copies.

*Essays*

From a Bush Hut. Illust. (Melb., Cassell.) 1942.  
Wanderer's Rest. Illust. (Melb., Cassell.) 1946.

Charles Leslie Barrett was born in Melbourne in 1879. He was for more than thirty years on the literary staff of the Melbourne *Herald* and has been editorially associated with naturalistic journals. His writings are mainly of the specialized kind outside the range of the present work. Those listed above as of rather more literary purport are not sharply differentiated from the manner in which the others, mentioned below, present phases of naturalistic knowledge, aboriginal life, and travels in and around Australia, with a pleasant clarity especially simplified in some of them intended for juvenile reading: *From Range to Sea* (1907), *The Bush Ramblers* (1913), *The Isle of Palms* (1915), *In Australian Wilds* (1919), *Egyptian Hours* (1920), *Rambles Round the Zoo* (1923), *Bushland Babies* (1924), *Ralph in the Bush* (192-), *The Sun Puppy Book* (1936), *Koala* (1937), *The Sun Zoo Book* (1937), *Australian Outback* (1938), *Australia's Inland Wonders* (1938), *Australian Birds* (1938), *The Birdman* (1938), *Koonwarra: A Naturalist's Adventures in Australia* (1939), *Tropical Australia* (1939), *Central Australia* (1939), *Northern Australia* (1940), *Piccaninnies* (1941), *Australia: My Country* (1941), *Coast of Adventure: Untamed North Australia* (1941), *Blackfellows: The Story of Australia's Native Race* (1942), *An Australian Wild Flower Book* (1942), *Kangaroo and His Kin* (1942), *Around Australia* (1942), *Pacific Wonderland* (1942), *On the Wallaby* (1942), *An Australian Animal Book* (1943), *Up North* (1943), *Australian Wild Life* (1943), *Australia's Coral Realm* (1943), *Australia in Pictures* (1943), *Australian Caves, Cliffs and Waterfalls* (1944), *Rambler's Harvest*, by Donald Barr (1944), *Australian Nature Wonders* (1944), *The Platypus* (1944), *Discovering Australia: The Story of Exploration in the Explorers' Own Words* (1944), *Gold: The Romance of its Discovery in Australia* (1944), *Isle of Mountains, Tasmania* (1944), *The Island World: An Anthology of the Pacific* (1944), *Australian Bird Life* (1945), *Heritage of Stone*, Old Tasmanian buildings (1945), *The Bunyip and Other Mythical Monsters and Legends* (1946), *Warrigal Joe* (1946), *The Secret of Coconut Island* (1946), *The Sunlit Land*, Queensland (1947), *White Blackfellows*, concerning Europeans who lived among savages (1948), *Parrots of Australasia* (1949), *The Penguin People* (1949), *Reptiles of Australia* (1950), *Wild Life in Australia Illustrated* (1950), *The Pacific* (1950), *Kooborr the Koala* (jointly with Isobel Ann Shead), *Art of the Australian Aboriginal* (jointly with R. H. Croll) (1942). Revised and edited J. A. Leach's *An Australian Bird Book* (8th ed. 1939). Wrote foreword for R. T. Littlejohn's *Lyrebirds Calling from Australia* (1943). Author, with E. E. Prescott, of *The New*

*Way Gardening* (1933), and, with A. S. Kenyon, of *Blackfellows of Australia* (1934).

**Barrett, Sir James William**

*Essays*

*The Twin Ideals: An Educated Commonwealth.* 2 vols. (Lond., H. K. Lewis.) 1918.

These essays deal *inter alia* with universities, education, medicine, town planning, and Imperial and Australian politics, covering the public activities of the author.

Barrett was also the author of *The War Work of the Y.M.C.A. in Egypt* (1919), *A Vision of the Possible* (1919), *The Diary of an Australian Soldier* (1921), and *Save Australia* (1925). He was born at Melbourne in 1862; M.D. (Melb.), 1887; F.R.C.S. (Lond.); lecturer, Faculty of Medicine, Melbourne University. He served with the A.I.F., holding rank of Lieut-Colonel. Vice-Chancellor, Melbourne University, 1931-5; Chancellor, 1935-8. Created K.B.E. in 1918; also C.M.G., 1901, and C.B., 1918. He died in 1945.

**Barrett, Wilson**

*Fiction*

*The Never-Never Land.* (Lond., Methuen.) 1904.

**"Barri Couta"**

*Poetry*

*Salmoniana*, done into verse by Barri Couta. Illust. (Hobart Town, J. Walch.) 1866.

*Railwayiana*, or *Ye Seer's Warning.* Illust. (Hobart Town, Mercury.) 1866.

**Barrington, Laurel**

*Fiction*

*Tragedy of Druids' Glen: A Story of Irish and Australian Life.* Illust. (Syd., Sydney Newspaper Co.) 1888.

**Barron, Bryan B.**

*Fiction*

*Guns for a Gambler.* (Syd., Transport Publ. Co.) 1945.

Published with *Cattle Thieves' Honour*, by Leslie F. O'Sully.

**Barrow, Freda**

*Fiction*

*The Transit of Nan.* (Melb., Lothian.) 1923.

**Barry, J. A.**

*Fiction*

*Steve Brown's Bunyip and Other Stories.* (Lond., Remington.) 1893.

3rd ed., with introductory verses by Rudyard Kipling. (Lond., Remington.) 1893.

Another ed., with introductory verses by Rudyard Kipling. (Lond., Macqueen.) 1897.

Another ed., illust. by Lionel Lindsay. (Syd., Bookstall.) 1905.

*In the Great Deep: Tales of the Sea.* (Lond., Methuen.) 1896.

*The Luck of the Native Born.* (Lond., Macqueen.) 1898.

Another ed. (Syd., Bookstall.) 1908.

*A Son of the Sea.* (Lond., Duckworth.) 1899.

*Against the Tides of Fate.* (Lond., Duckworth.) 1899.

Another ed. (Syd., Bookstall.) 1908.

*Red Lion and Blue Star, With Other Stories.* (Lond., Hutchinson.) 1902.

*Sea Yarns.* Illust. (Lond., Chambers.) 1910.

*South Sea Shipmates: Being the Matter-of-fact Adventures of Two Australian Sailormen in Various Seas and on Ships of Varying Degrees of Maritime Iniquity.* (Syd., Bookstall; Lond., Laurie.) 1914.

Author of *Old and New Sydney*.

John Arthur Barry was born in England in 1850. He went to sea as a boy of 13, and was in the merchant service for twelve years, during which time he obtained a mate's certificate. He then worked on the Queensland goldfields, as drover, boundary rider and station manager. He died at Sydney in 1911. The titles of his books indicate his use, often with a strain of humour, of his experiences ashore and at sea.

**Barry, Philip Francis Gould**

*Poetry*

*The Wreck of the Admella: A Metrical Narrative.* (Adel., Platts; Melb., Shaw & Harnett.) 1859.

*A Book of Christmas Verses.* (Hobart Town, J. Walch.) 1865.

**"Bartimaeus".** See Patterson, Henry.

**Bartlett, Albert Thorburn**

*Fiction*

*Kerani's Book: Being a Memorial Volume of the Occasional Writings, Prose and Verse, of the late A. T. Bartlett.* (Melb., Vidler.) 1921.

**Bartlett, Nell**

*Poetry*

*Flowers by the Wayside.* ?1935.

No imprint, no date, given.

**Bartlett, Stephen.** See "Slade, Gurney".

**Bartley, Nehemiah**

*Biography*

*Opals and Agates.* (Brisb.) 1892.

Recollections from a diary started in 1846; includes occasional papers and verses not original.

Author of *Australian Pioneers and Reminiscences*.

**Bartley, William ("Skittish Vein")**

*Poetry*

*All About Love*, by Skittish Vein. (Melb., Walker, May.) 1874.

**Barton, Elsie Victoria** (*Mrs Hugh Rivers Fitzpatrick*)

*Poetry*

*The Hidden Face and Other Poems.* (Syd., Beacon Press.) 1939.

**Barton, Emily Mary** (*Mrs R. J. Barton, née Darvall*) ("E.M.B.")

*Poetry*

*A Few of Grandmamma's Prizes for the Little Ones.* (Syd., Gibbs, Shallard.) 1885.

*Straws on the Stream.* (Syd., W. E. Smith.) 1910.  
The copy in the Tasmanian Public Library has inserted in it some additional poems.

The author was born in England in 1817, and came to New South Wales in 1839 with her father, Major Darvall. She married in 1840 Robert Johnstone Barton, of Molong. Most of the poems in *Straws on the Stream* were written after Mrs Barton was 60 years of age, and some when she was 91. The poems are mainly religious in tone. Mrs Barton died in 1909. Her daughter, Rose, was the mother of Andrew Barton Paterson.

**Barton, George Burnett**

*Criticism*

*Literature in New South Wales.* (Syd., T. Richards, Government Printer.) 1866.  
Bibliography.

*The Poets and Prose Writers of New South Wales.* (Syd., Gibbs, Shallard.) 1866.

The authors are W. C. Wentworth, J. D. Lang, Charles Harpur, W. Forster, James Martin, Henry Parkes, D. H. Deniehy, R. Sealy, W. B. Dalley, H. Kendall, H. Halloran, Sir T. L. Mitchell, J. L. Michael, and G. R. Morton.

*Drama*

*Oberon, or The Knight and the Caliphs: A Fairy Extravaganza.* (Syd., Mason.) 187-.

Barton, born in New South Wales in 1836, was a brother of Sir Edmund Barton. He was sometime Reader in English Literature and Literature in Sydney University, and sometime editor of *The Sydney Morning Herald*. He edited *The History of New South Wales*, i, Syd., 1889, contributed to *Australasia* (1886), and wrote *The History of New South Wales* (published posthumously, Syd., 1910).

"Barton, Tex". See Heming, John Winton.

**Bastard, Thomas**

*Fiction*

*The Autobiography of Cockney Tom, Showing His Struggles Through Life and Proving the Truth of the Old Saying, "That Honesty is the Best Policy."* (Adel., McClary & Masterman.) 1881.

**Batchelor, Denzil**

*Fiction*

*The Test Match Murder.* (Syd., Angus & Robertson.) 1936.

Engl. ed. (Lond., Australian Book Co.) 1937.

Also author of *Gods With Gloves On* (1946), *The Game Goes On* (1947), *British Boxing* (1948), *Days Without Sunset* (1949), and *The Match I Remember* (1950).

"Batcher". See Burgess, Joseph.

**Bateman, Arthur**

*Drama*

*Prodigal's Folly: A Comedy.* (Melb., J. J. Howard.) 1896.

Revised and included in the collected edition of his works under the title of *Jimmie's Folly*.

*Dramatic and Poetical Works.* (Lond., Nicholson.) 1910.

**Batley, Bertha**

*Fiction*

*Wattle Blossoms and Heather.* (Syd., Hammill.) 1900.

**Batt, Leon**

*Poetry*

*Not for Fools: A Collection of Pertinent Verse.* Illust. (Syd., the author.) 1941.

2nd ed with revisions and additions. (Syd., Pertinent Publ. Co.) 1945.

*Battle of Mordialloc, or How We Lost Australia.* (Melb., S. Mullen.) 1888.

**Baume, Eric** (Frederick Ehrenfried Baume)

*Fiction*

*Half-caste.* (Syd., Macquarie Head Press.) 1933.  
Engl. ed. (Lond., Falcon Press.) 1950.

*Burnt Sugar.* (Syd., Macquarie Head Press.) 1934.  
Another ed. (Syd., New Century Press.) 1938.

*Sydney Duck.* (Lond., Hutchinson.) 1944.  
Reprinted 1945. American ed., entitled *Yankee Woman*. (N.Y., Dodd, Mead.) 1945.

*I'll Always Be With You.* (N.Y., Dodd, Mead.) 1946.

*Mercia Wade.* (Lond., Hutchinson; N.Y., Dodd, Mead.) 1946.

Reprinted 1948, 1950. Also translated into Danish.

*Ponty Galler.* (Lond., Hutchinson; N.Y., Dodd, Mead.) 1946.  
Reprinted 1949.

*Devil Lord's Daughter.* (N.Y., Dodd, Mead; Syd., Invincible Press.) 1948.  
Engl. ed. (Lond., Falcon Press.) 1949.

*Unrehearsed Incident and Other Stories.* (Lond., Hutchinson.) 1949.  
Reprinted 1950.

Author of *Tragedy Track: The Story of the Granites* (1932), describing the Madigan expedition fostered by the Melbourne *Herald* to investigate the gold-lure in Central Australia. Also of *Australiano* (1934), *I Lived These Years* (1941), *I Lived Another Year* (1942), and *Five Graves at Nymegen* (1945). Baume, born at Auckland in 1900, entered journalism in New Zealand. He was news editor of the *Daily Guardian*, Sydney, 1923-9; editor of the *Sunday Sun*, Sydney, until the outbreak of war; and war correspondent with the British Army 1939-45. He was appointed European editor of *Truth and Sportsman* and the *Daily Mirror*, Sydney, in 1939, which position he held for some years. He now resides in Sydney.

**Bavin, Edyth Ellen** (*Lady Bavin, née Winchcombe*)

*Poetry*

*Baby Ballads.* (Syd., Smith & Lane.) 1927.

Also author of a play, *The Tears of the Virgin*, which was staged in Sydney.

**Baxter, Charles Fitzroy**

*Poetry*

Extracts from the Poems of C. Fitzroy Baxter. (Carlton, Melb., Ford & Son.) c. 1916.

The Song with a Merry Tune. (Melb., the author.) c. 1920.

The Wind and the Leaves and Other Verses. (Ararat, Vic., Banfield.) c. 1921.

Flowers from a Vicarage Garden. (Melb., Varley's.) 1921.

See Serle's *Bibliography* for details.

**Bayer, Louis**

*Drama*

Federation: Opera in Two Acts. (Melb., Kemp & Boyce.) 1887.

Muutchaka, or The Last of His Tribe: Opera in Two Acts. (Melb., Kemp & Boyce.) 1888.

The Golden West, or A Dairy Farm in Arcadia: Comic Opera in Three Acts. (?Warrnambool, Vic.) 189-.

**Bayldon, Arthur**

*Fiction*

The Tragedy Behind the Curtain and Other Stories. (Syd., S. D. Townsend.) 1910.

*Poetry*

Poems. (Brisb., W. H. Wendt.) 1897.

Another ed. for private circulation, 1898.

The Western Track and Other Verses. (Syd., H. T. Dunn.) 1905.

The Eagles: Collected Poems. (Melb., Vidler; Lond., F. Edwards.) 1921.

Special ed. (Syd., H. Wise.) 1925.

Collected Poems: Complete Edition of the Author's Most Characteristic Poems. (Syd., the author; printed by Hogbin, Coker.) 1932.

Apollo in Australia and Bush Verses. Illust. (Syd., Currawong.) 1944.

Before coming to Australia, Bayldon published *Lays and Lyrics* (1887) and *The Sphinx and Other Poems* (1889). Referred to in Kellow's *Queensland Poets* (1930).

Arthur Albert Dawson Bayldon was born at Leeds, England, in 1865, and educated at the Leeds Grammar School. Prior to his arrival in Australia in 1889 he had travelled extensively in Europe. His "Bush Verses" are chiefly in the customary ballad manner, and include a long narrative, "The Great Fight of His Mate and the Bullock Puncher". He wrote numerous sonnets, ten on various English poets, and he commemorates others in some separate quatrains. In the main they smoothly reflect the literary tradition to which he thus pays tribute. The tendency to sensational effects in the book of stories is offset by careful circumstantial support. This gives an authentic quality to the Australian items, which, comprising more than half the contents, have an atmospheric variety illustrated by the arid inland of "Thirst", the desolation of

a copper-mining area in "Little Paul", and life afloat on a pearling lugger in "Benson's Flutter for a Fortune".

**Baylebridge, William**

*Privately printed unless otherwise stated:*

*Fiction*

An Anzac Muster. 1921.

*Poetry*

Songs o' the South. (Lond., Watts.) 1908.

Australia to England and Other Verses. (Lond., Nutt.) 1909.

Moreton Miles. 1910.

Other editions, 4th in 1941.

Southern Songs. 1910.

A Northern Trail. 1910.

The New Life: A National Tract (to the men of Australia). 1910.

Life's Testament: Songs from the Hill of the Seven Echoes. 1914.

Seven Tales. 1916.

Privately printed in London.

A Wreath, by W.B. 1916.

Selected Poems. (Brisb., Gordon & Gotch.) 1919.

Contains twelve sonnets from *Love Redeemed*.

Love Redeemed. (Syd., Tallabila Press.) 1934.

First work to appear under the name of William Baylebridge, which now supersedes the name of William Blocksidge. An American ed. of 50 copies was published to secure copyright in the U.S.A.

Sextains. (Syd., Tallabila Press.) 1939.

Privately hand-pressed, and taken from the sextains in "Salvage".

This Vital Flesh. (Syd., Tallabila Press.) 1939.

The poet who adopted the name of William Baylebridge, and whose earlier work was published under the name of William Blocksidge, was Charles William, son of G. H. Blocksidge, a former Brisbane estate agent. He was born in Brisbane on 12th December 1883, and educated at Brisbane Grammar School and afterwards by a private tutor. He went to England in 1908, travelled in Europe and spent some time in the Middle East, and returned to Brisbane in 1919. After another brief visit to Europe he resided for a while in Brisbane and then went to live in Sydney, where he died on 7th May 1942.

Baylebridge repeatedly revised and reprinted much of his work, and consequently there are different versions of some of it in successive volumes. His books were mostly printed privately and privately circulated. He suppressed the first two after publication. His published works mention five others the issue of which does not seem to have been traced—namely, *Sandal and Gum*, *A Gleaner's Sheaf*, *A Pillar of Salt*, *The Loving Lad*, and *The Voice of Desire*. All this makes it difficult to define his output, but its bulk is in any case impressive.

The influence of other poets upon Baylebridge's work has been the subject of much comment. Brian Elliott speaks of single lines of

"sheer Keats" in "Lily of Avalon" (*Seven Tales*). Nettie Palmer has found Baylebridge's "ideas and sometimes his verse-forms" to be "heavily tinged with German literary influences . . . influences of the more epigrammatic and lyrical sort", suggesting that "his brief early lyrics in *Moreton Miles* were surely influenced by Heine", and they sometimes have a cadence reminiscent of A. E. Housman's *A Shropshire Lad*, coinciding with the fact that the title of one of Baylebridge's earlier books, announced but apparently not published, was *The Loving Lad*. H. M. Green mentions, among the influences contributing to Baylebridge's style, Blake and "the seventeenth century metaphysicals and mystics". *Love Redeemed* has, in addition to the form of Shakespeare's sonnets, their manner of phrase and echoes of their intonation, and Douglas Stewart finds there some Wordsworthian parallels as well. Paradoxically, through this impression of derivations a marked individual quality pushes its way. It is more often cumbrous than fluent, even simple lyrics being impeded by stilted expressions. Equally paradoxical is the fact that, though there is an effect of strong feeling, it is cogitated rather than spontaneous. Baylebridge's thought tends to be more emphatic and blunt than sharp or subtle; and though he has mystical moods, such as that of sonnet CXVIII in the emotional context of *Love Redeemed*, he approaches philosophic and metaphysical issues in a spirit of examination and exposition.

*Selected Poems* was Baylebridge's own summary of his achievement up to the time of its publication. *Moreton Miles* is a discursive series of lyrics connected by a love-theme. The title relates to the surroundings of Moreton Bay, which is the subject of one of the poems:

*When Moreton lies beneath the moon  
No vaunted land I'd have as soon—  
How many a fresh and tranced way  
Hallows your rim, unravished Bay!*

*Here, to the foot of Erobin,  
Aflame the waves come dancing in.  
I dream, a thing unbreathed; I seem  
A shade now in a shire of dream.*

*Beyond, some boat that hails the bar  
Is hinted by a travelling star;  
The lights that fade along the coast  
Look fallen from that fading host.*

*The salt wind to the she-oak sighs:  
"Man, how blest now, having eyes!"  
Cries my heart then: "Human good  
Still has need of flesh and blood."*

Though a train of events is indicated in *Moreton Miles*, no definite narrative links its contents. This is also the case with the 123 sonnets of *Love Redeemed*, but they are more closely knit and have a more searching intention. As in *Moreton Miles*, there are glimpses of an Australian background—gum-trees "like ghostly presbyters of primal lore", the smoke of bushfires making of the sky "a dun arras washed with

rose", and the "chittering 'possum" in the moonlight. Following the custom of well-known sequences of the kind, the sonnets express a succession of disconnected yet related moods, mingling emotion and analysis. The lover's passion awakens, encounters social convention in the legal barrier of the beloved's married state, overcomes this and exults in the ensuing fulfillment, but she dies, and he is reclaimed from his despair by love spiritualized in remembrance—the "sop sublime!—that for the ravenous soul imagination spreads her richest feast".

*O love, so charged, a new proportion takes,  
Transcending worlds, unrecked, without its sphere;  
Its breadth to universal being breaks,  
Ransomed of this poor earthly now and here!*

The same experience is generalized in one of Baylebridge's most fluent poems, the lines beginning "I worshipped when these veins were fresh", in "Life's Testament".

The *Seven Tales* are narratives of the legendary sort from various European sources. *A Wreath* consists of eleven sonnets commemorating the death of a friend, killed in the first world war among those who "spent their breath in that magnanimous purchase". The *Sextains* are separate epigrammatic stanzas, one of the smoothest being "Vanished Youth":

*Bravely you entered life: dear girls, you were  
Fresh, exquisite, like goddesses, all gold;  
And where you trod, yes, Paradise was there,  
But like the heart that worshipped, you grow old:  
O bitter, to think all its warmth is cold  
And that Spring bare!*

*This Vital Flesh* comprises the two previously published series of verses, "Life's Testament" and "The New Life", and the prose "National Notes", together with some additional poems in the philosophic and political vein of the volume as a whole. The contents are in a variety of forms, including unrhymed free verse. The book has a lengthy preface, which is intended to explain aspects of the poems, but it is so lacking in exact and consecutive thought that it does not make clear the philosophy which the poems are intended to illuminate—at least so far as "Life's Testament" is concerned. There is a suggestion of cosmic purpose united to human destiny. Knowledge of it is said to be possible only mystically, yet it is described as unknowable, regardless of the fact that mystical apprehension is in its nature absolute. A similar confusion arises from the poet's idea of will as axiomatic energy while he also implies determinism. The opening poem, one of the most effective, hymns the evolutionary process which through "universal throes", brought forth the earth and hurled it "into the harness of the sun".

*Now later come, do I not climb  
Upon the shoulders of all time?  
I, mastering its idea, do  
Inherit and transcend it too.*

Elsewhere the notion of instantaneous duration is implied. Sidelights on this seem intended in some parables drawn from biological perpetuation, as in a poem indicating the incarnation of a dead woman in her daughter, or, more originally, in a poem consoling a mother for the death of her child by pointing out that it lives in her experience of maternity—though both are characteristically remote from human actualities.

"National Notes" (1913 and later editions), with headings denoting separate consideration of morals, eugenics, women, religion, and marriage, covers in prose much the same ground as "The New Life" covers in verse. The writing is in the form of disconnected paragraphs, suggestive of the manner of Nietzsche, and the thoughts expressed are like those of the German "poet-philosopher"; but whereas Nietzsche condemned the "nationality-craze" and urged a united Europe consolidating its heritage of culture, Baylebridge, by what seems to be an adaptation of Hegel's political ideas, makes the individual "accessory to the State", and so compounds an Australian nationalism essentially the same as that of Germany under Hitler. "The Goal", according to a poem with that title, is "a nation—first among all nations"; and elsewhere the poet tells us that there would be "elect festivals and ceremonies" to inspire the outcome, namely, "the over-running of Earth by Australians, strong, hot-necked, natural men."

*An Anzac Muster* is a series of stories concerning Australians who took part in the Gallipoli campaign of the first world war. The owner of a Queensland cattle station, who was a colonel in that conflict, gathers together, on successive Saturday nights, returned soldiers who are or have been his employees, so that his brother, visiting him, may hear their experiences. The vigorous effect of these tales is partly a result of the highly artificial prose, but though this gives them a traditionally epic flavour, it is incongruous as the utterance of these men and their time.

A study of Baylebridge's work is included in *Six Australian Poets*, by T. Inglis Moore (1942). He is also the subject of an essay in *Singing to the Cattle*, by Brian Elliott, and is dealt with in Kellow's *Queensland Poets* (1930).

**Bayly, Elisabeth Boyd** (*Mrs L. A. Baker*) ("Alien")

*Fiction*

Alfreda Holme: A Story of Australia, by Alien. (Lond., Jarrold's.) 1882.  
Another ed. 1888.

A Daughter of the King, by Alien. (Lond., Hutchinson.) 1889.  
2nd ed. (Lond., Hutchinson.) 1895.

New Zealand writer, and author of *Colonial Life in Victoria*.

**Bayne, Emily**

*Poetry*

Sighs of Hope. (Melb., B. M. Pickering.) 1870.  
Truth and Trust. (Melb., E. Purton.) 1880.

**Bayne, Mary Adams** (*Mrs James C. Bayne*)

*Fiction*

Bluegrass and Wattle, or The Man from Australia. Illust. (Cincinnati, Standard Publ. Co.) 1909.

The author, who probably resided for a short term in Adelaide, has also published *Crestlands*.

**Baynton, Barbara**

*Fiction*

The Chosen Vessel. (Syd., F. Cunninghame.) n.d.  
Date not ascertained. Included in *Bush Studies* under the title of "The Tramp". Also in *The Bulletin Story Book* (1901) and Mackenness's *Australian Short Stories* (1928).

Bush Studies. (Lond., Duckworth.) 1902. (Greenback Library.)

Human Toll. (Lond., Duckworth.) 1907.

Cobbers. (Lond., Duckworth.) 1917.

Barbara Janet Ainsleigh Kilpatrick, who married Hay Frater, and who is known by the surname of her second husband, Dr Thomas Baynton, was born at Scone, New South Wales, in 1862. After his death she went to live in England, where, in 1921, she married Lord Headley. They travelled at intervals to and from Australia. She died at Melbourne in 1929. *Bush Studies* consists of six stories. They present grim or gloomy aspects of outback life, with comparatively little revelation of its general aspects or circumstances. *Human Toll* elaborates a similar conception of bush life in a story in which an orphaned girl's associations with a devoted old convict, Boshy, are broken when she is taken to live in a repressive household, though she looks after him in his last days. Her own death takes place in the bush when she is lost in an effort to rescue a child, who also dies. A. G. Stephens's review of *Bush Studies* is reprinted in *A. G. Stephens: His Life and Work* (1941), edited by Vance Palmer. *Cobbers* consists of the contents of *Bush Studies* and two additional stories.

**Beach-Webb, Miss H.**

*Fiction*

The Honourable Fool. (Lond., Ward Lock.) 1925.

**Bean, C. E. W.**

*Descriptive*

With the Flagship of the South. Illust. with photographs and drawings by the author. (Syd., W. Brooks; Lond., Laurie.) 1909.

On the Wool Track. (Lond., Rivers.) 1910.

Engl. ed. (Lond., Hodder & Stoughton.) 1916.

Aust. ed., with additional notes. (Syd., Cornstalk.) 1925.

Another Aust. ed. (Syd., Angus & Robertson.) 1945.

American ed. (N.Y., Scribners.) 1947.

The Dreadnought of the Darling. (Lond., Rivers.) 1911.

Another ed. (Lond., Hodder & Stoughton.) 1916.

Flagships Three. Head- and tail-pieces by the author. (Lond., Rivers.) 1913.

Includes chapters from *With the Flagship of the South*.

Another ed., without illust. (Lond., Hodder & Stoughton.) 1916.

#### Essays

In Your Hands, Australians! (Lond., Cassell.) 1918.

Edited *The Anzac Book* (1916).

Charles Edwin Woodrow Bean was born at Bathurst, New South Wales, in 1879, graduated in Arts and Law at Oxford, was called to the Bar (Inner Temple) in 1903 and admitted to the Bar in New South Wales in 1904, and thereafter was a Judge's Associate until 1907. In 1908 he joined the staff of the *Sydney Morning Herald*, and from 1911 to 1913 represented that journal in London. He was Australian Official War Correspondent from 1914 to 1919, and became editor and main author of *The Official History of Australia in the War of 1914-18* (12 vols, 1921-36). In the course of his activities for the promotion of national fitness and facilities for education, he organized the Parks and Playgrounds Movement of New South Wales. In the second world war he was attached to the Department of Information for purposes of liaison between representatives of the Press and the military chiefs of staff. From 1944 to 1946 he was President of the Institute of Journalists of New South Wales. *In Your Hands, Australians!* is a collection of writings invoking the local historical and social background and prospect, with something of the tone of the essay. In a comparable vein, *On the Wool Track* and *The Dreadnought of the Darling* provide a reflective account of New South Wales outback country and its activities, including the waterways associated with the old river steamer trade. The author's other published works include *Letters from France* (1917), and *Here, My Son: An Account of the Independent and Other Corporate Boys' Schools of Australia* (1950). In general Bean's writing has a high place for its record of Australian facts and experience in war and peace, expressed in a plain and pleasing manner, and represented by various incidental publications as well as in his main works.

#### Bean, Edwin

##### Poetry

Deianira and Other Poems. (Brentwood, E. French.) 1905.

Sometime Headmaster of All Saints' College, Bathurst. He was the father of D. C. E. W. Bean, Commonwealth Military Historian. He died at Hobart in 1921.

#### Bean, Keith F.

##### Drama

The Eternal Footman: A Satiric Drama. (Melb., Leonardo Art Shop.) 1931.

In collaboration with Henry James, Keith Bean produced *Golden Goose* at the Pathanna Theatre, Croydon, London, in 1935.

#### Bear, Jonathan ("J.B.")

##### Essays

Impressions of a Victorian Abroad; also Confessions of a Naughty Boy of the 'Fifties, being Sketches of Early Melbourne. (Melb., J. T. Picken.) 1896.

##### Fiction

Over the Cliff: A Sensational Story. (Melb.) 1886.

#### Beard, William

##### Fiction

'Neath Austral Skies. (Syd., printed by J. Bell.) 1948.

#### Beaton, Allen

##### Fiction

A Miser is Murdered. (Syd., Currawong.) 1945.

#### Beaton, Janet

##### Poetry

Poems. (Syd., Viking Press.) 1944.

Beatrice Mavor: A Tale of Australia. (Melb., G. Robertson.) 1888.

Attributed to C. H. Round (?).

#### Beattie, George Crawford

##### Poetry

Moral and Religious Poems. (Melb., Sands & McDougall.) 1889.

Beattie, Jeannie. *See* Lockett, Jeannie.

#### Béchervaise, John Mayston

##### Poetry

Barwon and Barrabools: Poems with Pictures. Illust. (Geelong, Vic., the author.) 1947.

#### Beck, A.

##### Poetry

Bonny Yathroo and Other Australian Verse. (Lond., Stockwell.) 1934.

Becke, George Lewis. *See* Becke, Louis.

#### Becke, Louis

##### Fiction

By Reef and Palm. Introd. by the Earl of Pembroke. (Lond., Unwin.) 1894.



His Native Wife. (Syd., Alex Lindsay.) 1895.

Engl. ed. (Lond., Unwin.) 1896.

The Ebbing of the Tide: South Sea Stories. (Lond., Unwin.) 1896.

In some later editions included with *By Reef and Palm* in a joint volume.

Pacific Tales. (Lond., Unwin.) 1897.

Wild Life in Southern Seas. (Lond., Unwin.) 1897.

Rodman the Boatsteerer and Other Stories. (Lond., Unwin.) 1898.

Ridan the Devil and Other Stories. (Lond., Unwin.) 1899.

Old Convict Days. Ed. by Louis Becke. (Lond., Unwin.) 1899.

This work is presumed to be a narrative by "William Derricourt" or "Day", edited with introduction, some annotations, and a conclusion by Becke.

Tom Wallis: A Tale of the South Seas. (Lond., Religious Tract Society.) 1900.

Edward Barry, South Sea Pearler. (Lond., Unwin.) 1900.

By Rock and Pool on an Austral Shore, and Other Stories. (Lond., Unwin.) 1901.

Contains an article on "A Cruise in the South Seas: Hints to Intending Travellers".

Tessa; [and] The Trader's Wife. (Lond., Unwin.) 1901.

Yorke, the Adventurer and Other Stories. (Lond., Unwin.) 1901.

Breachley, Black Sheep. (Lond., Unwin.) 1902.

The Jalasco Brig. (Lond., Treherne.) 1902.

Another ed., illust. (Lond., Gibbings.) 1913.

The Strange Adventure of James Shervinton, and Other Stories. Illust. (Lond., Unwin.) 1902.

Helen Adair. (Lond., Unwin.) 1903.

Chinkie's Flat and Other Stories. (Lond., Unwin.) 1904.

Under Tropic Skies. (Lond., Unwin.) 1904.

Short Stories.

Tom Gerrard. (Lond., Unwin.) 1904.

English Catalogue records 1905.

Notes from My South Sea Log. (Lond., Laurie.) 1905.

Adventures of a Supercargo. (Lond., Unwin.) 1906.

Sketches from Normandy. (Lond., Laurie.) 1906.

The Settlers of Karossa Creek and Other Stories of Australian Bush Life. Illust. (Lond., Religious Tract Society.) 1906.

English Catalogue registers 1907.

The Call of the South. (Lond., Unwin.) 1908.

Stories and sketches.

The Pearl Divers of Roncador Reef, and Other Stories. (Lond., James Clarke.) 1908.

'Neath Austral Skies. (Lond., Milne.) 1909.

Stories and sketches.

The Adventures of Louis Blake. (Lond., Laurie.) 1909.

Aust. ed. (Syd., Bookstall.) ?1914.

Bully Hayes, Buccaneer, and Other Stories.

Illust. by Norman Lindsay. (Syd., Bookstall.) 1913.

A uniform collected edition was published by Unwin & Laurie, 1924-6. The volumes were not numbered. A selection of the South Seas tales, by George Mackaness with introduction and notes, was published by Nelson, Lond., in 1929.

With Walter James Jeffery:

A First Fleet Family: A Hitherto Unpublished Narrative of Certain Remarkable Adventures, Compiled from the Papers of Sergeant William Dew of the Marines. (Lond., Unwin.) 1895.

English Catalogue records 1896. This book deals with the early colonization of Australia under Governor Phillip.

The Mystery of the Laughlin Islands. (Lond., Unwin.) 1896.

The Mutineer: A Romance of Pitcairn Island. (Lond., Unwin; Syd., Angus & Robertson; Philadelphia, Lippincott.) 1898.

The Tapu of Banderah [and Other Stories]. (Lond., Pearson.) 1901.

Includes "The Beginnings of the Sea Story of Australia", "The Americans in the South Seas", and other maritime sketches.

Becke and Jeffery were also joint authors of *Admiral Phillip: The Founding of New South Wales* (1899) and *The Naval Pioneers of Australia* (1899).

George Lewis Becke, who wrote as Louis Becke, was born at Port Macquarie, New South Wales, on 18th June 1855. He afterwards ascribed to ill-treatment by the master of the school there a slight stammer which he never overcame. The family moved to Sydney, and his education was continued at Fort Street School. He began his seagoing adventures when, at the age of 14, he accompanied an elder brother to San Francisco in a barque, *Lizzie and Rose*. Its unseaworthiness and bad shipboard conditions led to mutinous behaviour by the crew in the earlier stages of a voyage of over a hundred days. Two years later, after experience on vessels in American waters, he returned to Sydney, worked there for a while as a clerk, and early in 1872 shipped aboard an island trader to Samoa. He made his way among the islands alternatively as supercargo and trader, and was with "Bully Hayes, Buccaneer" (as he calls him in the title of a book above) for some weeks on Hayes's brig *Leonora* until it was wrecked off the Caroline Islands. After a characteristic régime ashore, Hayes was taken into custody by the commander of the British ship *Rosario* but escaped. Becke, taken aboard for questioning as to suspected complicity with Hayes's doings, was exonerated, and travelled to Sydney on the warship, arriving there in October 1874. Of his next few years in Australia little is certain, but he returned to Sydney from the Palmer River goldfield in Queensland in 1878, after working at various occupations besides prospecting. He resumed his roving island life, but returned to Australia afflicted with recurrent attacks of malaria, living mainly by casual bush work in the region of Port Macquarie. There, in 1886, he married Elizabeth

Mary Maunsell, daughter of a former British colonel holding the position of Clerk of Petty Sessions and District Registrar previously occupied by Becke's father. The couple lived in poor circumstances first at Balmain and then at Manly, with an interval of comparative prosperity at an island trading station. Encouraged to write by J. F. Archibald, editor of the *Bulletin*, his numerous contributions to that journal began with an article in the issue of 4th February 1893. In need of money, he sold for £25 to Rolf Boldrewood an autobiographical manuscript which the latter made use of in *A Modern Buccaneer* without acknowledging its origin, though Becke obliged him to do so in later editions and by advertisement in the press. In May 1893 the first of Becke's island stories appeared in the *Bulletin*. The success that followed publication of them in book form attracted him in 1896 to London. He lived there and elsewhere in Great Britain, with a visit to Jamaica and four years' residence in Normandy, until, with failing health and productivity, he sailed for New Zealand, arriving at Auckland in September 1908. Two years later he was in Sydney again, poor and in ill health, and died there on 18th February 1913.

This adventurous life provided the main substance of his books, in which, as with regard to his association with Hayes, many facts of his experience are mixed with invention. He was one of the first to popularize tales of the islands, which, in his day, were a comparatively little-known realm of adventure. He pictures the places and people vividly—traders, planters and the casual drift of white men amidst a predominantly native population—in direct and easy narratives with an interest generally of the more dramatic and even violent sort. His novels are slight in construction and substance, without exploration of the motives, circumstances or ideas relevant to the characters or events. The short stories show a similar if more apt reliance on externals, so that, in the mass, they have a sameness that tends to obscure the value of the best of them as sharp pictures of a kind of life that has since become conventionalized in repetitions of its features by other writers.

Only a small proportion of Becke's work relates to Australia. *Breachley*, *Black Sheep* is reminiscent of his own boyhood in New South Wales. *Chinkie's Flat and Other Stories* consists mainly of two long stories, the first with a Queensland mining field for its setting. *Tom Gerrard* is an adventurous story of early settlement. The collections of Australian stories are indicated by their titles, though some occur in other books—as, for instance, in *The Ebbing of the Tide*, "Nell of Mulliner's Camp", a story of the Palmer River goldfields. Becke's association with Jeffery began through contributions by Becke to the *Evening News* and the *Town and Country Journal*, both edited by Jeffery, and Becke was for a while London correspondent for those publications.

**Becke, O. E. H.**

*Fiction*

Das australische Abenteuer: ein Roman vom Leben, vom Gold und von der Geschichte des funften Kontinents. (Leipzig, Hanns Horst Kreisl.) 1939.

A German novel about the Australian goldfields in the 1850s.

**Beddome, Robert Winter**

*Poetry*

The Adelaide of the Future: A Poem. (Adel., Goodfellow Bros.) 1873.

A Group of Songs for the Local Forces. (Adel., J. H. Sherring.) 1878.

**Bedford, Eric William**

*Drama*

The Pendulum: A Play in Three Acts. (Syd., Australasian Press Agency.) 1932.

Author of *Scum o' the Seas* (1944), a book for boys.

**Bedford, Randolph**

*Biography*

Naught to Thirty-three. (Syd., Currawong.) 1944.

*Fiction*

True Eyes and the Whirlwind. (Lond., Duckworth.) 1903.

The Snare of Strength. (Lond., Heinemann.) 1905.

Billy Pagan, Mining Engineer. (Syd., Bookstall.) 1911.

The Silver Star. Illust. (Syd., Bookstall.) 1917.

Aladdin and the Boss Cockie. Illust. by Percy Lindsay. (Syd., Bookstall.) 1919.

*Poetry*

[The Poems of Randolph Bedford.] (Melb., Troedel print.) 1904.

One copy is at the Public Library, Melbourne. The Oxley Memorial Library, Brisbane, has Bedford's own copy.

Author of *The Great Barrier Reef* (1928), *White Australia*, and other works.

Randolph Bedford was born at Sydney on 28th July 1868. After primary education at the State school at Newtown he was variously employed until, in 1888, he took up journalism and worked for the Broken Hill *Argus*. In the following year he joined the staff of the Melbourne *Age*. In 1891 he turned to freelance writing, then became interested in mining, and travelled extensively in Australia, as well as in Europe from 1901 to 1904. His experiences in Italy are recorded in *Explorations in Civilization* (1916). He contributed stories to journals in Australia and overseas. Some of his serials have not been reproduced in book form. A fire on the premises of the printer destroyed the collection of his verse except for about six copies which he apparently gave to friends, and a later selection

which he began was never published. An article on his poetry appeared in the *Muses* magazine (Brisbane, December 1927). In 1897 he started a monthly journal, the *Clarion*, which, after interruption, ceased in 1909. He was a member of the Queensland Parliament, first in the Legislative Council from 1917 until its abolition in 1922, then in the Legislative Assembly from 1923 until 1937, when he resigned to contest a seat for the Federal Parliament, but being defeated, was returned to the State House again by the same constituency as before. He died on 7th July 1941. *Naught to Thirty-three* is his own account of the earlier years of his life.

The title of *True Eyes and the Whirlwind* consists of the nicknames of the two main characters, the girl and the man of wanderlust whom she marries. His name provides the title of a sequel, *Billy Pagan, Mining Engineer*. The action of *The Snare of Strength* is connected with mining projects in various parts of Australia. *The Silver Star*, a story of mining at Broken Hill in its earlier stages, is accompanied by "The Samaritan of the Riverine", a tale of the river-boat days on the Darling. *Aladdin and the Boss Cockie* is another story of Australian roving introducing speculative mining interests, with political and other diversions, the chapters being headed by verses from the author's "Maxims of Billy Pagan". Bedford drew freely on his wide experience of Australia for the background and many incidents of his novels, and their merit consists mainly of this knowledgeable local realism and its often humorous vigour, though with too much inclination for ready-made effects to be altogether satisfying in the treatment of characters and motives. His short stories are on the whole more effective. The apprehension of affairs evident in his fiction is there proffered hardly at all in a contemplative way, though as a highly gifted journalist he wrote voluminously on a great variety of topics.

**Bedford, Ruth**

*Drama*

*Fear: A Play in Blank Verse.* (Syd., the author.) 1930.

*Poetry*

*Rhymes by Ruth.* (Syd., the author.) 1893.

Another ed. (Syd., F. J. Ridley.) 1896.

*Sydney at Sunset and Other Verses.* (Melb., Australasian Authors' Agency.) 1911.

*The Learner and Other Verses.* (Syd., Angus & Robertson.) 1937.

*Who's Who in Rhyme and Without Reason.* Illust. (Syd., Australasian Publ. Co.) 1948.

Author of verses for children, namely, *Rosycheeks and Goldenhead* (1913), *Fairies and Fancies* (1929), and *Hundreds and Thousands* (1934); and, jointly with Dorothea Mackellar (q.v.), of *The Little Blue Devil* (1912) and *Two's Company* (1914).

Ruth Marjory Bedford, born in Sydney, has contributed to Australian and English journals as a freelance writer. Her verse musically reveals

simple aspects of life and nature, suitably adapted in her poems for juvenile reading. The adventures and aspirations of youth are prominent in the two novels in which she collaborated with Dorothea Mackellar.

"**Bedrock**". See Dellow, G.

**Bee's Wing.** Part I. (Melb., J. M. Smith.) 1883.  
*Poems.*

**Beeby, Sir George Stephenson**

*Drama*

*Concerning Ordinary People: Six Plays.* (Syd., Gordon & Gotch.) 1922.

*In Quest of Pan: Being a Narrative of the Adventures of Certain Hyperboreans in Search of the Ultimate Form of Art Expression.* (Syd., Tyrrell's.) 1924.

*Fiction*

*A Loaded Legacy.* (Syd., Angus & Robertson.) 1930.

**Beedham, Vivian Bruce**

*Poetry*

*A Bijou of Verse.* (Hobart, J. Walch.) 1922.

*Wine and Roses.* (Hobart, Critic.) 1925.

"**Beelzebub**". See Goodrich, Henry Newton.

**Beer, Alec**

*Fiction*

*The Foot of Time: A Novel of Australia and the South Seas.* (Syd., Deaton & Spencer.) 1933.  
Engl. ed. (Lond., Barron.) 1934.

*Ghost Stories.* (Syd., Aust. Broadcasting Commission.) 1935.

*The Bandit of the Balkans.* (Lond., Barron.) 1936.

**Beetson, D. Landale**

*Poetry*

*Central Australian Exploring Rhymes and Camelback Jingles.* (Adel., Frearson.) 1893.

**Beisel, W.**

*Miscellaneous*

*A Collection of Verses, Poems and Plays.* (Adel., Hussey & Gillingham.) 1916.  
Includes one-act plays for children, *With God for King and Empire* and *Heroes of the Dardanelles*.

**Belfield, Francis**

*Poetry*

*Retribution, or The Drunkard's Curse: A Domestic Drama.* (Melb., Daily News.) 1849.  
Reprinted as *The Bottle, or The Drunkard's Curse: A Temperance Drama.* (Hobart, Hornsby & Son.) ?1872.  
Performed at Queen's Theatre, Melbourne, 1849.

*The Rebel Chief: A Play in Three Acts.* (Melb., W. Clarke.) 1850.

**Bell, Alfred Bernie***Fiction*

Wild Rocket and the Diamond of Glen Rock: Australian Tales. (Brisb., Black, Reid.) 1894.

Oscar: A Romance of Australia and New Caledonia. (Brisb., E. Powell.) 1895.

Prior to 1894 Bell published *The Pioneers* and *Australian Camp Fire Tales*. The title page of *Oscar* announced "The Lighthouse of Bluff Cape". Bell was a pioneer Queensland pastoralist.

**Bell, Alison Clare Harvey.** *See* Bell, Leigh.

**Bell, George Theodore***Miscellaneous*

Tales of Australian Adventure and Humorous Sketches; Coolgardie Ten Years Hence and Other Verses. (Fremantle, Modern Printing Co.) 1898.

Going! Going! Gone! (Brisb., W. Reid.) 1908.  
Contains several pages of verse.

**Bell, Gertrude Augusta***Fiction*

Sarabande. (Lond., Greening.) 1915.

Under the Brigalows: A Story of Life on a Queensland Cattle Station. (Melb., A. McCubbin.) 1921.

Also author of *Coochin Coochin*.

**Bell, Laurie***Fiction*

The Burning Embers. Illust. (Scottsdale, Tas., R. McCall.) 1911.

**Bell, Leigh** (Alison Clare Harvey Bell)*Fiction*

Colin's Story Book. Illust. by Hugh McCrae. (Syd., Cornstalk.) 1924.

Breakers on the Beach. Illust. by E. A. Holloway. (Syd., Angus & Robertson.) 1926.

**Belsky, Frederic***Poetry*

In Cadence Count. Illust. (Syd., Angus & Robertson.) 1943.

Poems by an American soldier in Australia. First published in Townsville in 1942.

**Benbow, Helen L.***Drama*

For £60,000!!! Sensational Comedy in Four Acts. (Castlemaine, Vic.) 1874.

**Bendix, Luke***Fiction*

Relentless Pursuit. (Syd., Transport Publ. Co.) 1948.

**Bendrodt, James Charles***Fiction*

A Man, A Dog and Two Horses. (Syd., Angus & Robertson.) 1946.

1st ed., limited to 100 signed copies. (Melb., Hawthorn Press.) 1946.

Nine O'Clock. Illust. (Syd., Angus & Robertson.) 1949.

**Benn, A. R.***Fiction*

Out of the Desert, or Souls in Search of a Body. (Melb., Austral Publ. Co.) 1899.

All the Time of Harvest. (Melb., Austral Publ. Co.) 1938.

**Bennett, J.***Poetry*

Mountain Minstrelsy, or Poetical Sketches of the Blue Mountains. (Syd., the author.) 190-.

**Bennett, Joseph***Drama*

The Golden Legend. (Melb., Stillwell.) 1888.

**Bennett, Samuel Vivian***Poetry*

Songs and Verses. (Syd., S. E. Lees.) 1903.

**Bennie, Beryl Florence.** *See* Nickson, Beryl Florence.

**Benson, May***Poetry*

Verses for My Friends. (Melb., Robertson & Mullens.) 1932.

**Bensusan, Arthur Mineiro***Fiction*

Overloads Off: A Story of the R.A.F. (Perth, Paterson's.) 1946.

**Bentley, M. M.** *See* Ling, Mary Anne Moore.

**Bentley, Mary Anne Moore.** *See* Ling, Mary Anne Moore.

**Beresford, Claude R. De La Poer** ("Seebee")*Poetry*

Verses Afloat. (Adel., Mail.) 1918.

They're Coming Home and Other Verses. (Adel., Y.M.C.A.) 1919.

**"Beresford, Ellersley"***Fiction*

The Curse of Strathburn: An Australian Tale. (Syd., Christian World.) 1902.

**Bergner, Herz**

*Fiction*

Between Sky and Sea. Tr. from the Yiddish by J. L. Waten. Foreword by Vance Palmer. (Melb., Dolphin Publications.) 1946.

**Berkly, Tasman**

*Poetry*

First Canto: The Awakening of the Nations and Other Poems. (Launceston, Examiner.) 192-.

**Bernard, Gwendolyn Mary**

*Poetry*

The Tapestry of Sabu. (Melb., Book Depot.) 1945.

**Beros, Herbert E. (Bert Beros)**

*Poetry*

The Fuzzy Wuzzy Angels and Other Verses. Illust. with official war photographs. (Syd., F. H. Johnston.) 1943.  
2nd ed. 1944.

Berresfords of Ellalong, The. Illust. by the author. (Melb., F. F. Baillière.) 1866.

**Berrie, George Lachlan**

*Fiction*

Threebrooks. (Syd., Stephensen.) 1934.

Author of *Under Furred Hats* (1919) (a history of the Sixth Light Horse Regiment at Gallipoli and in Palestine) and *Morale: A Story of the Australian Light Horsemen* (1949).

**Berry, Eliza**

*Poetry*

Australian Explorers [from 1818 to 1876]. Told in Verse. (Brisb., Gordon & Gotch.) 1892.  
2nd ed. 1893.

**Berry, J. S. ("Justica")**

*Fiction*

Hail Australia! A Story. (Lond., Stockwell.) 1930.

**Berthelsen, H. W.**

*Poetry*

Three Australian Poems. Recitative. (Footscray, Vic., Webb Printing Co.) 1922.

Bertie, Annie Forsyth. See Wyatt, Annie Forsyth.

**Bertie, Charles Henry**

*Anthology*

Aboriginalities from the *Bulletin*. Ed. by C. H. Bertie. (Syd., Bookstall.) 1913.

Born at Lionsville, Clarence River, New South Wales, in 1875, Bertie became the City Librarian in Sydney. He was the author of *Early History of the Sydney Municipal Council* (1911),

*Old Sydney* (1911), *Stories of Old Sydney* (1912), *Story of Old George Street* (1920), *Isaac Nathan, Australia's First Composer* (1922), *Story of the Royal Hotel and Theatre* (1927), *Old Colonial Byways* (1929), *Story of Sydney* (1933), *For Pleasure* (1937), and *Days of Moment in Australia* (1937). He edited *The Adventures of Ralph Rashleigh* (1929). He died in 1952.

Bertie, Edith M. See England, Edith Mary.

"Bess of the Forest, the Lincolnshire Lass". See Selby, Mrs E.

**Bessell-Browne, Gwen**

*Poetry*

The Road to Kokoda and Other Verses. (Melb., Robertson & Mullens.) 1943.

Author of a book of children's verse, *Circuses and Things* (1945).

**Best, J. Somerville**

*Fiction*

Crockett's Lane. (Syd., Dymock's.) 1946.

Best Australian One-Act Plays. Ed. by William Moore and T. Inglis Moore. (Syd., Angus & Robertson.) 1937.

The authors are Louis Esson, Dulcie Deamer, Dora Wilcox, Lloyd Ross, John Wheeler, Katharine Susannah Prichard, Charles Porter, Henrietta Drake-Brockman, Sydney Tomholt, Vance Palmer, Montague Grover, Edgar Holt, Morris Hay Simpson, Stewart Macky, Alexander Turner, Leslie Clarke Rees, Betty Roland, Bernard Cronin, Millicent Armstrong, Miles Franklin, and Edmund Barclay.

**Bethell, Ursula Mary ("Evelyn Hayes")**

*Poetry*

From a Garden in the Antipodes, by Evelyn Hayes. (Lond., Sidgwick.) 1929.

The author afterwards resided at Christchurch, New Zealand, and published other books.

**Betts, Margery Ruth**

*Poetry*

Remembering and Other Verses. (Melb., Australasian Authors' Agency.) 1917.

**Betts, Mary (née Marsden)**

*Poetry*

Lines Written on the 100th Anniversary of the Birthday of the Rev. Samuel Marsden. (Parramatta, N.S.W., J. Ferguson.) 1870.

2nd ed. (Syd., J. Cook.) 1871.

The author was a daughter of Samuel Marsden. See Serle's *Bibliography*.

**Beukers, John**

*Fiction*

The Humour and Pathos of the Australian Desert. (Lond., Stockwell.) 1913.

Short sketches, with some fictitious presentation, contributed to the *Christian Colonist*.

Another ed., entitled *The Humour and Pathos of the Australian Bush*. (Perth, Methodist Book Depot.) 1917.

Author of *From the Fo'castle to the Pulpit*. Beukers was sometime Congregational minister at Coomandook, South Australia.

**Bevan, Beatrice Vale** (*Mrs Willett Bevan*)

*Criticism*

Adam Lindsay Gordon. (Syd., Dey.) 1938.

*Poetry*

Sketches in Verse. (Adel., W. K. Thomas.) 1922.

Sketches in Verse and Prose. (Adel., W. K. Thomas.) 1928.

The Unknown Warrior. (Syd., Dey.) 1941.

*From Sketches in Verse and Prose.*

**Bevan, Dulcie Lillian**

*Poetry*

The Things of Yesterday. (Adel., Argonaut Bookshop.) 1944.

**Bevan, William Austin.** *See under* Bull, John James.

**Beveridge, Mitchell Kilgour**

*Poetry*

Gatherings Among the Gum-Trees. (Melb., James Reid.) 1863.

The Lost Life: A Tale of the Far North. (Kilmore, Vic.) 1874.

**Biggers, Frederick Charles**

*Poetry*

Poems. (Wollongong, N.S.W., Illawarra Mercury.) 1915.

Bat-Eye: A Tale of the Northern Coalfields. Illust., with introd. by J. Le Gay Brereton. (Syd., Labor Daily.) 1927.

Through the Valley. (Syd., Austral Publ. Co.) 1936.

**Biggs, Maurice**

*Poetry*

Poems of War and Peace. (Syd., Angus & Robertson.) 1945.

**Bignold, Frank.** *See under* Copy.

**Bignold, Hugh Baron** ("Baroni")

*Fiction*

Adrian North, by Baroni. (Hobart, Propsting & Cockhead.) 1889.

Contains some original poems, and others reprinted from T. F. Bignold's *Leviara* (1888).

*Miscellaneous*

Likewise. (Syd., Law Book Co.) 1919.

Epigrams.

The author also published "a tennis rhyme" entitled *May Tournament* (1896), as well as a large number of Australian legal works, mainly commentaries on statutes.

**Bignold, Thomas Frank**

*Poetry*

Leviara: Being the Rhymes of a Successful Competitor. (Calcutta, Thacker, Spink.) 1888.

Some of the poems in this volume are included in *Adrian North* (1889), by Baroni (H. B. Bignold, the brother of Thomas Bignold).

**Bilton, Kurt**

*Fiction*

Round-up Revenge. (Syd., Associated General Publications.) 1949.

Published with others as *Frontier Western*.

**Bingham, Colin W.**

*Poetry*

Marcinelle and Other Verses. Introd. by J. J. Stable. (Brisb., Carter, Watson.) 1925.

Includes Queensland University prize poems.

A Book of Verse. (Brisb., Carter, Watson.) 1929.

Referred to in Kellow's *Queensland Poets* (1930).

**Binstead, W. H., and Faunce, Evelyn**

*Drama*

The Agony Column: A Comedy. (Syd., the authors.) 1905.

A Bitter Sacrifice: A Drama. (Syd., the authors.) 1905.

**Bird, Ellis**

*Fiction*

Zapataland. (Melb., Andrade.) 1919.

**Birkbeck, Henry Angel**

*Poetry*

Cupid and Psyche. (Rockhampton, Qld, Northern Argus.) 1875.

Referred to in Kellow's *Queensland Poets* (1930).

**Birkett, Winifred**

*Fiction*

Three Goats on a Bender. (Syd., Angus & Robertson.) 1934.

Earth's Quality. (Syd., Angus & Robertson.) 1935.

Engl. ed. (Lond., Eyre & Spottiswoode.) 1936.

Portrait of Lucy. (Lond., Cassell.) 1938.

*Poetry*

Edelweiss and Other Poems. (Syd., Beacon Press.) 1932.

Winifred Gertrude Birkett was born in 1897 at North Sydney, attended the North Shore Church of England Girls' Grammar School, and in 1942 married John C. Greenwood. The light, amusing strain of *Three Goats on a Bender* is indicated by the derivation of the title. When three women go to live in an old traditional house at Camden, one of them, learning that her kinsman, the original owner, bred goats, tells the charwoman that his coat of arms was "three goats on a bend d'or", and the malapropism ensues, with other fun of the same piquancy. In *Earth's Quality*, the feeling of an old pastoralist, John Weldon, for his property, skips a generation in his son, Charles, a whimsically inclined writer, but reappears in his grandson, Alec. The sense of

this influence is maintained by graceful writing, which surmounts some contrived situations, not so much by realistic earthiness as by the insinuated natural glamour of the theme. In *Portrait of Lucy* the contrivances of the story, which shifts from western New South Wales to the upper Hawkesbury River district, have hardly the same atmospheric mitigation, though it has a similar narrative ease, telling of a man whose marriage on practical grounds with his orphaned ward turns out happily in the end. *Edelweiss and Other Poems* consists of a careful and pensive lyricism which finds its most substantial fulfilment in sonnet form.

**Birks, Alfred Percy**

*Poetry*

Selected Poems. (Adel., W. K. Thomas.) 1922.

**Birks, Walter**

*Poetry*

Adelaide, A Lyric in Thirteen Stanzas; or A Yorky's Farewell: [also] A Song of South Australia, or A Farewell Rescinded. (Adel., Sharples Bros.) 1904.

Advertised as author of *Poems, Essays and Lyrics* and other works.

**Birmingham, Karna Marea**

*Poetry*

Skippety Songs. Illust. by the author. (Syd., Endeavour Press.) 1934.

**Birney, George**

*Poetry*

Prose and Poems. (Syd., White, Simmons.) 1909.

Altruistic Aspirations Expressed in Verse. (Syd., Simmons-Bloxham.) 1910.

Altruistic Poems and Prose. (Syd., Jagger & Kibblewhite.) 1912.

**Birnie, Richard**

*Essays*

Essays Social, Moral and Political by a Barrister-at-law. (Melb., A. McKinley.) 1879.

Selected and reprinted from the *Australasian*.

Richard Birnie was born in England, graduated at Cambridge, was admitted to the English Bar, and, after a brief period in Western Australia, went in 1859 to Melbourne, where he practised, not very prosperously, as a barrister. He died in 1888. A descriptive reference to him is contained, under the heading "My Father and My Father's Friends", in Hugh McCrae's *Story Book Only*. Birnie's book consists of a selection from several hundred contributions of the kind through which he became known as "the Australasian Essayist". A. G. Stephens (as quoted at some length in *A. G. Stephens: His Life and Work*,

edited by Vance Palmer) describes Birnie's writings as "conceived in an Elder mode, with a touch of rambling Addison and a dash of ponderous Johnson" but commends the "solid sense and wide reading" displayed in his writings.

"Birt, Archibald". See Brockway, Archibald Birt.

**Birth: A Little Journal of Australian Poetry.** Nos. 1-72. (Melb., Melb. Literary Club.) 1916-22.

The editors in succession were W. Mitchell, G. Wallace, B. O'Dowd, Nettie Palmer, Frederick T. Macartney and "Furnley Maurice".

**Birtles, Dora**

*Fiction*

The Overlanders: The Book of the Film. (Lond., World Film Publications; Syd., Shakespeare Head.) 1946.

Author of books for children, also of a travel book, *North-west by North* (1937).

**Birtles, Herbert Victor**

*Poetry*

Black Poppies, by Bert Birtles. (Syd., Birtles.) 1924.

Birtles edited *Thyrsus*, a monthly magazine of poetry, which began and ceased in 1935. He was the author of *Exiles in the Aegean* (1938).

**Bishop, Gilbert**

*Fiction*

The Beachcombers, or Slave-trading under the Union Jack. Illust. by Hume Nisbet. (Lond., Ward & Downey.) 1889.

Another ed. (Lond., Ward Lock) 1900.

Doubtful Australian author.

**Bishop, Joseph Eldred**

*Essays*

Selected Writings. (Syd., Vehicle Manufacturers Assoc.) 1932.

**Bissett, Peggy**

*Poetry*

Sexes and Siphons. Illust. (Syd., Ballard's.) 1944.

**Bjelke-Petersen, Marie**

*Fiction*

The Mysterious Stranger. (Hobart, J. Walch.) 1913.

Several other impressions.

Engl. ed. (Lond., Religious Tract Society.) 1934.

Before an Eastern Court. (Hobart, Monotone Printers.) 1914.

Muffled Drums. (Hobart, Monotone Printers.) 1914.

The above works are three short sketches, religious in tone, separately published.

The Captive Singer. Illust. (Lond., Hodder & Stoughton.) 1917.

*Published by Hutchinson, London:*

Dusk: A Novel. 1921.  
Jewelled Nights. 1923.  
The Immortal Flame. 1926.  
The Moon Minstrel. 1927.  
Monsoon Music. 1930.  
The Rainbow Lute. 1932.  
The Silver Knight. 1934.  
Jungle Night. 1937.

The sentimental novels of Marie Bjelke-Petersen had a remarkable run in America and England. Several were translated into other languages, including one in Arabic. She was born in Denmark and received her early education in Copenhagen. Her father then took her to London for a finishing course. The family migrated to Tasmania and settled there. She has contributed freely to Australian newspapers and magazines. She resides at Lindisfarne, near Hobart.

"Black, Donald". See Gray, John Lyons.

**Black, George**

*Poetry*

An Anzac Areopagus and Other Verses. (Syd., Tyrrell's.) 1923.

Author of *History of the New South Wales Labour Movement* (1910), *In Defence of Robert Burns*, *History of the New South Wales Political Labour Party*, *To Perpetuate the Memory of Rosalind Singleton Black*, *Arbitration's Chequered Career*, and other pamphlets.

**Black, K. Barnard**

*Fiction*

The Gentlemen Go By. Illust. (Melb., Lothian.) 1933.

"Black, Ladbroke". See Day, Lionel.

**Black, Mary.** See Foot, Mary Hannay.

**Black, Thomas**

*Poetry*

Boston Bay, and Other Poems. (Port Lincoln, S.A., D. Drysdale.) 1915.

**Black Troopers and Other Stories.** (Lond., Religious Tract Society.) 1849.

Some of the stories relate to South Australia, but it is doubtful whether the author is an Australian.

**Blackett, Evelyn.** See under Tranmar, Ellie.

**Blackham, Henry Hamilton**

*Poetry*

Poems. (Dublin, Talbot Press.) 1932.

**Blackmore, Albert Robert**

*Poetry*

Shade and Echo. (Hobart, Clipper print.) 1909.

Another ed., with additional verses, published posthumously. 1920.

**Blackstone, Buff**

*Fiction*

Gun Slick. (Syd., Associated General Publications.) 1945.

**Blackwood, W. G.**

*Poetry*

Poems and Prose. (Publ. by the author.) c. 1909.

Serle suggests the date in his *Bibliography of Australian Poetry and Verse*.

**Bladen, L.**

*Poetry*

Selected Poems. (Perth, Paterson's.) 1945.

**Blague, Frank**

*Fiction*

Stand Over. (Syd., Currawong.) 1942.

**Blair, David**

*Criticism*

Address on Means of Fostering a National Literature. (Melb.) 187-.

Blair was the author of *History of Australasia* (1879), *Cyclopaedia of Australasia* (1881), *The First Imaginary Voyage to Australia* (1882), and other works. He edited Sir Henry Parkes's *Speeches on Various Occasions* (1876). Born in England in 1820, he came to New South Wales in 1850 and worked with Henry Parkes on the *Empire*. In 1854 he joined the staff of the *Age*. He was sometime member of Victorian Legislative Assembly. He contributed articles on D. H. Deniehy, J. D. Lang and Henry Parkes to *Centennial Magazine*, 1888-90. He died in 1899.

"Blair, Frank". See Buckby, Samuel.

**Blair, Muriel Faucett.** See Power, Muriel Faucett.

**Blake, Harold Sidney**

*Poetry*

A Back-Answer. (Syd., Angus & Robertson.) 1932.

**Blake, W. H.**

*Fiction*

The Adventures of a Naval Chief Gunner. (Brisb., Watson, Ferguson.) 1906.

**Blanchard, E. L.** See under Edwards, Frank.

**Blanche, Henry B.**

*Essays*

The Prize Essay on Truth. (Melb., Purton & Co.) 1880.

Awarded E. W. Cole gold medal.

**Blanche, John Fletcher**

*Poetry*

The Prince's Visit and Other Poems. (Melb., R. Bell.) 1869.

2nd ed., including Exhibition songs and new poems. (Melb., J. C. Stephens.) 1881.



**Blane, John**

*Fiction*

Myall's Tomb. (Lond., Stockwell.) 1931.

Moving Minds. (Lond., Stockwell.) 1933.

**Blech, Christina Ellen.** *See* Stead, Christina.

**Bleek, G. C.**

*Fiction*

Everybody's Crazy. (Syd., Currawong.) 1943.

Rats, Ruses and Raggles. (Syd., Currawong.) 1944.

**Blewett, Dorothy ("Ann Praize")**

*Drama*

Quiet Night: A Play in Three Acts. (Syd., Australasian Publ. Co.) 1944.

*Fiction*

Vision, by Ann Praize. (Melb., Lothian.) 1931.

Pattern for a Scandal. (Syd., Australasian Publ. Co.) 1948 [1949].

The scene of *Quiet Night* is the service section of a ward in a hospital, and the title hints ironically at the significance to the individuals concerned of the ordinary routine which the naturally distributed action effectively reveals, particularly as to the attachment of a medico, Dr Clayton, for Sinclair, one of the nurses, which is frustrated by his obligation to his neurotic wife, Lelia.

**Blight, Andrew F.**

*Fiction*

Gun Verdict. (Syd., Associated General Publications.) 1946.

**Blight, F. John**

*Poetry*

The Old Pianist. (Syd., Dymock's.) 1945.

F. John Blight, born in South Australia in 1913, was brought up in south-eastern Queensland. His varied experience, both in the bush and as an accountant, was amplified by wide travel in Queensland on its Timber Industry Inquiry Commission. His book of twenty-five poems, none lengthy, transposes their clearly observed Australian background—as in "To a Dead Tree", "Canefields", "The Hurricane Lantern", and "Mary River Camp"—to inner meanings, since externals, as a poem entitled "It" explains, merely "stand at the eyes' blue window pane". In the title poem the author quietly deplores the ravage of time in stanzas making of his considered yet easy diction a more formal pattern than usual.

**Blitz, Mrs A.**

*Fiction*

Digger Dick's Darling and Other Tales. (Lond., Ward Lock.) 1888.  
2nd ed. 1889.

An Australian Millionaire. 3 vols. (Lond., Ward Lock.) 1893.

Another ed., in 1 vol. 1894.

Aust. eds (Syd., Dymock's; Melb., Cole.) 1894. The Aust. editions were reissues of the one-volume English edition, with new title pages.

**Blockside, William.** *See* Baylebridge, William.

**Blogg, John Kendrick**

*Poetry*

Selected Poems. (Melb., Disabled Men's Assoc., Alliance Printing Co.) 1927.

**Blom, H. W.**

*Poetry*

Light Counterlunch: Funny Cairns in Pars and Pictures. (Cairns, Qld, produced by H. W. Blom.) 193-.

**Bloss, Lucilla**

*Fiction*

The Lone Gum Tree in a Melbourne Suburban Garden. (Melb., Bacon.) 1948.

**Bloxham, H. K.**

*Fiction*

On the Fringe of the Never Never. Frontispiece by Lionel Lindsay. (Syd., Bookstall.) 1906.

The Double Abduction. Illust. (Syd., Bookstall.) 1910.

**Bloxsome, Chuppie**

*Poetry*

How Wonder Won the Cup, and Other Poems. (Glen Innes, N.S.W., Examiner.) 1924.

"Bluebush". *See* Bourke, John Philip.

"Bluegum, Trooper". *See* Hogue, Oliver.

**Blunden, Godfrey**

*Fiction*

No More Reality. (Lond., Cape.) 1935.

A Room on the Route. (Lond., Cape, in assoc. with Australasian Publ. Co., Syd.) 1947.

A novel based on experience in Moscow.

American ed. (N.Y., Lippincott.) 1947.

Blunden contributed a biography of Norman Lindsay to *The Norman Lindsay Watercolour Book* (1939).

**Blythe, E. J.** *See under* Walsh, James Morgan.

**Boake, Barcroft**

*Poetry*

Where the Dead Men Lie, and Other Poems. Ed., with notes and memoir, by A. G. Stephens. (Syd., Angus & Robertson.) 1897.

2nd ed., revised and enlarged. 1913.

The Mitchell Library contains MS. poems, letters and biographical sketch by Boake's father.

Barcroft Henry Thomas Boake was born at Sydney on 26th March 1866. After irregular schooling he was apprenticed to a surveyor. His connection with this profession, interspersed with experience as boundary rider and drover, provided him with a knowledge of the outback country of which he wrote in his poetry. A predisposition to melancholia ended in his hanging himself with the lash of his stockwhip in the vicinity of Middle Harbour, at the age of 26. His name is associated particularly with the title-poem of his book, beginning,

*Out on the wastes of the Never Never—  
That's where the dead men lie!  
There where the heat waves dance for ever—  
That's where the dead men lie!  
That's where the Earth's loved sons are keeping  
Endless tryst: not the west wind sweeping  
Feverish pinions can wake their sleeping—  
Out where the dead men lie!*

### "Boake, Capel"

#### Fiction

*Painted Clay.* (Melb., Australasian Authors' Agency.) 1917.

*The Romany Mark.* Illust. by Percy Lindsay. (Syd., Bookstall.) 1923.

*The Dark Thread.* (Lond., Hutchinson.) 1936.

*The Twig is Bent.* (Syd., Angus & Robertson.) 1946.

#### Poetry

*Selected Poems of Capel Boake.* Introd. by Myra Morris. (Ferntree Gully, Vic., Kirtley Press.) 1949.

"Capel Boake" was the pen-name of Doris Boake Kerr, niece of the poet, Barcroft Boake. She was born in Sydney in 1895, and died at Melbourne in 1945. A youthful experience of business occupations provided her with material for *Painted Clay*, a novel of Melbourne life. *The Romany Mark*, a story of a troupe of gipsy performers, includes the abduction of a child among the conventionally romantic elements of which it is composed. *The Dark Thread* is more significant as a development, after many years, of the potentialities of *Painted Clay*. It tells how Solomon Burton, a Melbourne secondhand dealer, marries Lilian Walker and gives his name to her then unborn child, though it is not his. In the additional family she subsequently rears she sees their paternal Hebrew blood as "a dark thread, stretching out, stretching out, and one day it may be strong enough to draw them back", as it does eventually through the attraction of the Zionist cause. The household interests merge with the activities of the 1914-18 war period. The earlier Melbourne of the eighteen-fifties is the scene of *The Twig Is Bent*, with a merchant, John Allister, and his family, as a focus for circumstances following the gold-rush, such as the establishment of Victoria as a political entity separate from New South Wales, the Eureka

Stockade affray and its effects, and details of the city itself at that time. Doris Boake Kerr was one of the contributors to a composite volume, *The Little Track, and Other Verses* (1922) and she collaborated with Bernard Cronin in *Kangaroo Rhymes* (1922).

### Boanas, Clifton

#### Poetry

*Songs from Southern Seas.* c. 1920.

*Flowers from an Austral Garden.* (Syd., Lawrence.) n.d.

### Boddington, Henry

#### Poetry

*The Rodney Log.* (Syd., G. Murray.) 1892.

### Bode, Ettie E. (Mrs J. A. Bode, née Ayliffe)

#### Poetry

*Original Poems.* (Strathalbyn, S.A., Elliot & Co.) 1885.

Another ed. 1886. Title page has "Pamphlet No. 2", and adds "Author of 'The Islander' and other works in prose and verse". "Lubra" quoted in Sladen's *Australian Poets, 1788-1888*.

### Boehme, Henry

#### Poetry

*Chips from the Workshop.* (Syd., J. A. Engel.) 187-.

*Bogus Banking Company.* (Adel., W. K. Thomas.) 1888.

Fiction.

"Bohun, Hugh". See Cronin, Bernard.

### Boland, Hilary

#### Poetry

*The Roar of the Guns: Verses and Songs.* (Syd., Worker.) 1915.

### "Boldrewood, Rolf"

#### Criticism

*Heralds of Australian Literature.* (Hobart, Government Printer.) 1892.

Reprinted from the *Proceedings of the Australian Association for the Advancement of Science*.

#### Essays

*Old Melbourne Memories.* (Melb., G. Robertson.) 1884.

Includes verse.  
Engl. ed. (Lond., Macmillan.) 1896, 1899.

#### Fiction

*Ups and Downs: A Story of Australian Life.* (Lond., S. W. Silver; Melb., G. Robertson.) 1878.

Another ed., entitled *The Squatter's Dream: A Story of Australian Life.* (Lond., Macmillan.) 1890, 1900  
Also included in *Peiherick's Collection*.

Robbery Under Arms: A Story of Life and Adventure in the Bush and in the Goldfields of Australia. 3 vols. (Lond., Remington.) 1888.

Title page of first ed. shows pen-name as "Bolderwood".  
Another ed., in 1 vol. (Lond., Macmillan) 1889, 1898.  
Various later editions, mostly omitting the sub-title. The story was dramatized by Garnet Walch and others and staged.

*Published by Macmillan, London:*

The Miner's Right: A Tale of the Australian Goldfields. 3 vols. 1890.

Another ed., in 1 vol. 1890, 1899.

A Colonial Reformer. 3 vols. 1890.

Another ed., in 1 vol. 1890.

A Sydneyside Saxon. 1891.

Aust. ed. (Syd., Angus & Robertson.) 1925.

Nevermore. 3 vols. 1892.

A Modern Buccaneer. 3 vols. 1894.

Another ed., in 1 vol. 1894.

The Sphinx of Eaglehawk: A Tale of Old Bendigo. 1895.

The Crooked Stick, or Pollie's Probation. 1895.

Originally appeared as an *Australasian* Christmas Supplement (1885) under the title of "The Final Choice, or Pollie's Probation".

Another ed. 1899.

Another ed., with frontispiece by Percy Lindsay. (Syd., States Publ. Co.) 1925.

The Sealskin Cloak. 1896.

Another ed. 1899.

My Run Home. 1897.

Plain Living: A Bush Idyll. 1898.

Another ed. 1899.

A Romance of Canvas Town and Other Stories. 1898.

War to the Knife, or Tangata Maori. 1899.

Babes in the Bush. 1900.

In Bad Company and Other Stories. 1901.

The Ghost Camp, or The Avengers. 1902.

The Last Chance: A Tale of the Golden West. 1905.

In 1896 a short story, "Dick Thornton's Mistake" appeared in *In Town. A Magazine for the Month*, Dec. 1896 (Lond., T. H. Roberts). Boldrewood is referred to in Desmond Byrne's *Australian Writers* (1896), pp. 189-228, Turner and Sutherland's *Development of Australian Literature* (1898), pp. 81-7, and Green's *Outline of Australian Literature* (1930). Jack Bradshaw (*The True History of the Australian Bushrangers*, 1924) criticizes several statements in *Robbery Under Arms*. For articles in magazines and papers see catalogue cards of the Mitchell Library.

"Rolf Boldrewood" was the pen-name of Thomas Alexander Browne. Born in London on 6th August 1826, he was brought in 1830 to Australia by his father, Captain Sylvester John Browne, formerly in the service of the East India Company. The family settled on land at Enmore, New South Wales, and Thomas Alexander Browne attended William Timothy Cape's school at Sydney and afterwards Sydney College under the same schoolmaster. The property at Enmore was given up because of bad seasons, and in 1840 the family moved to the Port Phillip district. Their new home was a pastoral holding near Heidelberg. In 1843 Thomas Alexander Browne, at the age of 17, took up land on his own account in the Port Fairy district and remained there until

1856. During the next few years he held station property in the Riverina, with a visit to England in 1860, and in that year he married Margaret Maria Riley, of Raby, New South Wales, author, under her maiden name, of *The Flower Garden in Australia* (1893). Losses through drought caused him to give up his pastoral occupation, and in 1871 he became a police magistrate and goldfields commissioner, stationed successively at Gulgong, Dubbo, and Albury. Retiring in 1895, he went to Melbourne. He died there on 11th March 1915. A series of "Reminiscences of Rolf Boldrewood", by his daughter, Rose Browne, was published in the Melbourne *Australasian* in 1922.

Rolf Boldrewood was forty years of age when he began to write. In *Bad Company and Other Stories* contains a description of his literary beginnings and methods, and includes his two early sketches, "A Kangaroo Shoot" and "Shearing in Riverina", which, written at his station, Bundidgarree, in 1865, were published in the London *Cornhill Magazine*. In the years that followed he contributed to various Sydney and Melbourne journals. He was at Gulgong when he completed his first book, *Ups and Downs*, better known by its later title, *The Squatter's Dream*. His most notable work, *Robbery Under Arms*, was printed as a serial in the *Sydney Mail* in 1881, but did not become widely known until it was published as a book in London in 1888, when it was immediately acclaimed there. Throughout his writings Boldrewood draws on his varied experiences of Australian life in the early days. Some of them are recorded in *Old Melbourne Memories* and *In Bad Company and Other Stories*.

Of the novels of the goldfields, the first, *The Miner's Right*, was the most popular. In it the love of Hereward Pole and Ruth Allerton, who remains faithful in England while he seeks his fortune in Australia, is the pivot of its romantic elements, providing a pattern which is filled in with detailed descriptions of conditions and processes on the diggings. The other stories of mining life are: *Nevermore*, introducing, on the Omeo goldfields, the device of a man and his double; its remote sequel, *The Ghost Camp*, located on the west coast of Tasmania; *The Sphinx of Eaglehawk*, a tale of miners and bushrangers there; and *The Last Chance*, based on Western Australian mining history.

The pastoral novels give an analogous account of station life—particularly *The Squatter's Dream* and *A Colonial Reformer*. *Babes in the Bush* relates to early Riverina settlement. *The Crooked Stick* and *Plain Living* are less descriptive and rely more on plot, in both cases rather conventionally contrived. In the former an Australian girl's infatuation for a fascinating Englishman with a past is overcome by the more sterling qualities of a local suitor, and in the latter a father guards his family from the seduction of luxury by concealing from them a considerable inheritance. *My Run Home* traverses a young

Australian squatter's tour in England. In *A Modern Buccaneer* the author used matter relating to the Pacific region based on an autobiographical manuscript sold to him by Louis Becke, though without acknowledgment, which Becke obliged him to make in some of the later editions and press advertisements. In *A Sealskin Cloak* the garment is a device for the introduction of descriptions of Ceylon and Mediterranean countries. *War to the Knife* is a New Zealand romance bringing in the Maori wars.

The general quality of Rolf Boldrewood's work is its descriptive correspondence with his experience rather than imaginative interpretation of character and situation. One of the stories of pastoral life, the short novel, *A Sydneyside Saxon*, is distinguished from the others by the way in which, with the right atmosphere created by Bandra Jim's prologue, it moves easily into the tale of Job Claythorpe's rise to success, which he himself tells, at Christmas time, to "a regular count-muster of his sons and daughters and their children and off-side relatives".

*Robbery Under Arms* stands apart for its sustained use of a similar manner in a comprehensive story of life in the gold-digging and bush-ranging days which other of the author's books present less flexibly. The simple first-person narrative unfolds the characters and episodes, even the most adventurous sort, with the easy continuity of a panorama. It is told by Dick Marston at the end of twelve years in jail for his part in the events it relates, beginning with cattle-stealing in conjunction with his father and brother, followed by escape from the imprisonment that ensues, the sequel being the more desperate ventures of bushranging, under the leadership of Captain Starlight, who becomes, through this book, an acceptable Australian version of the conventionally picturesque outlaw of fiction.

**"Boldrewood, Rose"** (Rose Browne)

*Fiction*

The Complications at Collaroi. Preface by Rolf Boldrewood. (Lond., Ouseley; Melb., G. Robertson.) 1911.

The author was a daughter of Rolf Boldrewood.

**Bolitho, Hector**

*Anthology*

The New Countries: A Collection of Stories and Poems by South African, Australian, Canadian, and New Zealand Writers. Ed. by H. Bolitho. (Lond., Cape.) 1929.

New Zealand author of fiction and general works.

**Bolton, Rosemary.** See Dobson, Rosemary.

**Bond, Charles G.**

*Poetry*

Cast Away and Other Poems. (Syd., Turner & Henderson.) 1893.

**Bond of Poetry, The.** See under Stable, Jeremiah Joseph.

**Bones, Georgina Maria.** See Tickner, Georgina Maria.

**Bonney, E. Garnet**

*Fiction*

The Cynic's Love Affair and Other Stories. (Syd., Simmons, Bloxham.) 1911.

**Bonney, Florence Adelaide**

*Poetry*

Words of Light. (Syd., Turner & Henderson.) 1889.

**Bonwick, James**

*Fiction*

Little Joe: A Tale of the Pacific Railway. (Lond., Tweedie.) 1872.

The Tasmanian Lily. (Lond., H. S. King.) 1873.

An emigration novel, describing Tasmanian life, natural history, scenery, institutions, schools, churches, and so on.

Bonwick, born at London in 1817, came to Hobart in 1841. After eight years in Tasmania and a brief period in South Australia, he resided in Victoria, where he was an inspector of schools and a schoolmaster. He returned to England in the eighteen-eighties and spent the last twenty years of his life between England and Australia. He died in 1906. His chief works are *Discovery and Settlement of Port Phillip* (1856), *Early Days of Van Diemen's Land* (1856), *Early Days of Melbourne* (1857), *The Wild White Man and the Blacks of Victoria* (1863), *John Batman, Founder of Victoria* (1867), *The Last of the Tasmanians* (1869), *Daily Life and Origin of the Tasmanians* (1870), *Curious Facts of Old Colonial Days* (1870), *Mormons and the Silver Mines* (1872), *Mike Howe, the Bushranger of Van Diemen's Land* (1873), *Pyramid Facis and Fancies* (1877), *Egyptian Belief and Modern Thought* (1878), *Climate and Health in South Africa* (1880), *Our Nationalities* (1880-1), *British Colonies* (1882), *First Twenty Years of Australia* (1882), *Port Phillip Settlement* (1883), *The Lost Tasmanian Race* (1884), *Climate and Health in Australasia* (1886), *Romance of the Wool Trade* (1887), *Orion and Sirius* (1888), *Irish Druids and Old Irish Religions* (1894), and *Australia's First Preacher: Richard Johnson* (1898). Other minor works are listed in the catalogue of the Commonwealth Library, 1911. *An Octogenarian's Reminiscences* (1902) contains poems and a list of Bonwick's publications. See also *James Bonwick. A Maker of School Books and Histories* (1939), by E. E. Prescott, who provides an introduction to Bonwick's *Notes of a Gold Digger and Gold Diggers' Guide* (1841), as reprinted 1942.

**Bonython, Constance Jean** (*Lady Bonython, née Warren*)

*Poetry*

Verses. (Adel., J. L. Bonython.) 1922.

**Book of All Nations Bazaar**, Town Hall, Melbourne, Easter Week, 1883, In Aid of the Building Fund of Christ Church, South Yarra. Ed. by Arthur J. Wright. (Melb., Fergusson & Moore.) 1883.

Contributors include D. B. W. Sladen, H. F. Tucker, Professor A. H. Strong (poem), H. Gyles Turner (poem), and A. F. Bradshaw.

**Book of Australian and New Zealand Verse**, A. See under Murdoch, Walter.

**Book of Australian Verse for Boys and Girls.** See under Stevens, Bertram.

**Book of Canticles, A.** *See under* Marshall-Hall, George William Louis.

**Book of Queensland Verse, A.** *See under* Kirwood, Albert, and Stable, Jeremiah.

**"Bookfellow, The".** *See* Stephensen, P. R.

**Bookshelf Miscellany, The.** *See under* Fuller, William.

**"Boomerang" (1)**

*Anthology*

Comicalities. Ed. by Boomerang. (Melb., Aust. Press Agency.) 1883.

Contributors include P. Harrison, S. T. Gill, J. Davis, S. Calvert and A. Nicholson.

**"Boomerang" (2)**

*Fiction*

Australia Revenged. (Lond., Remington.) 1894.

According to the preface, signed "B", "Boomerang" is the joint *nom de plume* of a "Young Australian" and his collaborator.

**"Boondi".** *See* Hunt, John Ignatius.

**Boord, William Arthur** ("William Arthur Briscoe")

*Poetry*

The Dead March of the Waters and Other Verses Written in Australia by W.A.B. (Lond., Chiswick Press; Melb., Melville.) 1897.

Author of *The "Man-stories" of a Black Snake*, by W.A.B. (1898).

**Boos, Charles De.** *See* De Boos, Charles.

**Boote, H. E.**

*Essays*

A Fool's Talk on Various Subjects. (Syd., Melb., Worker.) 1915.

Tea With the Devil and Other Diversions. (Syd., Worker.) 1928.

*Fiction*

The Land of Whereisit: A Cycle of Tales that begins at the End and Ends at the Beginning, Told by a Graduate of All Fools' College for the Entertainment of his Kind. (Syd., Judd.) 1919.

The Human Ladder: An Australian Story of Our Own Time. (Syd., Judd.) 1920.

*Poetry*

*Published by Worker Trustees, Sydney:*

As I Went By. Designs by author. 1933.

The Siren City. 1935.

I Look Forth. 1937.

May Day. 1938.

Henry Ernest Boote, born at Liverpool, England, in 1868, became a journalist in New South Wales devoted to the Labour cause, and was for many years editor of the *Australian Worker*. He died in 1949. His writings, both in prose and verse, bear the impress of his political earnestness. This is linked in his essays, which originally appeared in the *Worker*, with cultural interests expounded in an easy, friendly style. His verse is equally simple, whether dealing with aspects of nature, the lot of humanity, or democratic aspiration. *The Land of Whereisit* is a social satire. *The Human Ladder* is a novel with political associations.

**Booth, Heber Hedley** ("Opal")

*Poetry*

Opalodes: Patriotic and Miscellaneous Verses. (Brisb., Powell & Co.) 1909.

Referred to in Kellow's *Queensland Poets* (1930).

**Booth, Lancelot**

*Fiction*

The Devil's Nightcap: The Story of the Gardiner-Hall Gang. Illust. by Lionel Lindsay. (Syd., Bookstall.) 1912.

Tools of Satan. Illust. by Lionel Lindsay. (Syd., Bookstall.) 1914.

**Booth, S. A.** ("S.A.B.")

*Poetry*

Original Rhymes for the Young by S.A.B. (Adel., Shawyer.) 1866.

Original Poems, Acrostics, etc. (Adel., W. K. Thomas.) 1890.

**Boothby, Guy**

*Drama*

An Entirely New and Original Comic Opera, in Two Acts, entitled Sylvia, or The Marquis and the Maid. Libretto by Guy Boothby. Music by Cecil J. Sharp. (Adel., Sands & McDougall.) 1890.

The title page refers to an earlier opera, *Dimple Lovers*; there is no record of its publication. *Sylvia* was produced at the Theatre Royal, Adelaide, on 4th December 1890.

The Jonquil: A Drama in Four Acts. Libretto by Guy Boothby. Music by C. J. Sharp. (Adel., W. K. Thomas.) 1891.

*Fiction*

In Strange Company: A Story of Chili and the Southern Seas. Illust. (Lond., Ward Lock.) 1894.

A Lost Endeavour. (Lond., Dent.) 1895.

A Bid for Fortune, or Dr Nikola's Vendetta. Illust. (Lond., Ward Lock.) 1895.

The Marriage of Esther: A Torres Straits Sketch. Illust. (Lond., Ward Lock.) 1895.

American ed. (N.Y., Appleton.) 1895.

Dr Nikola. Illust. (Lond., Ward Lock.) 1896.

- The Beautiful White Devil. Illust. (Lond., Ward Lock.) 1896.
- Across the World for a Wife. Illust. (Lond., Ward Lock.) 1896.
- Bushigrams. (Lond., Ward Lock.) 1897.  
Short stories.
- Sheilah McLeod: A Heroine of the Backblocks. (Lond., Ward Lock.) 1897.
- The Fascination of the King. Illust. (Lond., Ward Lock.) 1897.
- Billy Binks, Hero, and Other Stories. (Lond., Chambers.) 1898.
- The Lust of Hate. Illust. (Lond., Ward Lock.) 1898.
- Love Made Manifest. Illust. (Lond., Ward Lock.) 1899.
- Pharos the Egyptian. Illust. (Lond., Ward Lock.) 1899.
- Dr Nikola's Experiment. Illust. (Lond., Hodder & Stoughton.) 1899.
- The Red Rat's Daughter. Illust. (Lond., Ward Lock.) 1899.
- A Sailor's Bride. Illust. (Lond., F. V. White.) 1899.
- Long Live the King. Illust. (Lond., Ward Lock.) 1900.
- A Prince of Swindlers. (Lond., Ward Lock.) 1900.
- A Cabinet Secret. Illust. (Lond., F. V. White.) 1900.
- A Maker of Nations. Illust. (Lond., Ward Lock.) 1900.
- The Woman of Death. Illust. (Lond., Pearson.) 1900.
- Farewell Nikola. Illust. (Lond., Ward Lock.) 1900.
- A Millionaire's Love Story. Illust. (Lond., F. V. White.) 1901.
- My Indian Queen. Illust. (Lond., Ward Lock.) 1901.
- The Mystery of the Clasped Hands. (Lond., F. V. White.) 1901.
- My Strangest Case. Illust. (Lond., Ward Lock.) 1902.
- The Curse of the Snake. (Lond., F. V. White.) 1902.
- The Kidnapped President. Illust. (Lond., Ward Lock.) 1902.
- Uncle Joe's Legacy and Other Stories. (Lond., F. V. White.) 1902.
- A Queer Affair. (Lond., F. V. White.) 1903.
- A Twofold Inheritance. Illust. (Lond., Ward Lock.) 1903.
- The Childerbridge Mystery. (Lond., F. V. White.) 1903.
- Connie Burt. Illust. (Lond., Ward Lock.) 1903.
- Countess Londa. (Lond., F. V. White.) 1903.
- The League of Twelve. (Lond., F. V. White.) 1903.
- A Consummate Scoundrel. (Lond., F. V. White.) 1904.
- A Bid for Freedom. Illust. (Lond., Ward Lock.) 1904.
- A Bride from the Sea. Illust. (Lond., J. Long.) 1904.
- A Desperate Conspiracy. (Lond., F. V. White.) 1904.
- The Lady of the Island. Illust. (Lond., J. Long.) 1904.  
Stories.
- An Ocean Secret. (Lond., F. V. White.) 1904.
- A Crime of the Underseas [and other stories]. Illust. (Lond., Ward Lock.) 1905.
- In Spite of the Czar. (Lond., J. Long.) 1905.
- The Stolen Peer. (Lond., F. V. White.) 1905.
- A Brighton Tragedy. (Lond., F. V. White.) 1905.
- For Love of Her and Other Stories. (Lond., Ward Lock.) 1905.
- A Royal Affair and Other Stories. (Lond., F. V. White.) 1906.
- The Race of Life. Illust. (Lond., Ward Lock.) 1906.
- The Man of the Crag. (Lond., F. V. White.) 1907.

The scenes of *In Strange Company* pass from Chuli through Tahiti to Thursday Island and thence through Batavia to England where the plot commenced. The hero comes into the plot as a pearler of north Queensland. Thursday Island provides the setting for *A Lost Endeavour* and *The Marriage of Esther*. *Sheilah McLeod* is a south-western Queensland story which ranges round "horse-borrowing" and racing. A non-official detective, formerly of the Queensland mounted police, narrates his experiences in *My Strangest Case*. Queensland sugar plantations form the background of *The Curse of the Snake*, in which two English university men are mysteriously affected by a snake, the curse of which is active so long as the reptile is preserved. The beginning and ending of *The Childerbridge Mystery* are set in England. There are ghostly appearances in the dislodgment of which an intrepid bushman is the agent. The hero of *Connie Burt* migrates to New South Wales and Queensland stations. He succeeds in pastoral life along the Diamantina River, but is involved in a sensational murder case. Another Queensland station story, with Adelaide and Melbourne associations, *The Race of Life*, unravels the history of a mysterious woman whose life is linked with notorious bush-rangers. The South Seas and Australia have minor connections with *A Twofold Inheritance*, and also with *The Man of the Crag*, Boothby's last novel. Other sketches of Australian life are set in Boothby's short stories. *Bushigrams*, relate to social and gubernatorial functions, with some accounts of the outback. A one-act play, *Kilvert of Ours*, is included. The heads of chapters are quotations from Gordon in *Billy Binks*, *Hero*, dedicated to Thomas Worsnop, sometime town-clerk of Adelaide, most of the stories belong to north and west Queensland and the Northern Territory, some are set in Tongking, Indo-China. The title-piece found its climax in an episode of the shearer's strike in the eighteen-nineties. Half the sketches in *Uncle Joe's Legacy* and *Other Stories* and *The Lady of the Island* are located in northern New South Wales and Queensland, and one of them in the latter volume concerns some of the characters of *Sheilah McLeod*. Similar localities with extensions to Thursday Island, New Guinea and the East Indies, appear in *For Love of Her*, *A Crime of the Underseas*, and *A Royal Affair and Other Stories*.

Guy Newell Boothby was born at Adelaide in 1867, and after education there and in London, returned and became private secretary to the Mayor of Adelaide. He later set out on travels which are recorded in *On the Wallaby*, or *Through the East and Across Australia* (1894). About 1894 he went to live in London, and began his career as a highly successful popular novelist. He died at

Bournemouth in 1905. He became notable particularly for a series of books giving prominence to a character, Dr Nikola, a magician. More than half of the total number of Boothby's novels relate to Australia in some degree, though the settings he chose were in general little more than coloration for the story interest, which is usually of the elementary kind that relies on the plausible excitement of romantic, adventurous, or mysterious events. A note at the foot of the above bibliographical list indicates the books which, among those found available in libraries and elsewhere, are connected with Australia.

**Boreham, Frank William**

*Published by Epworth Press, London:*

*Essays*

- Luggage of Life: A Fireside Philosophy. 1912.  
Mountains in the Mist: Some Australian Reveries. 1914.  
The Golden Milestone and Other Bric-a-brac. 1915.  
Mushrooms on the Moor. 1915.  
Faces in the Fire and Other Fancies. 1916.  
The Other Side of the Hill and Home Again. 1917.  
The Silver Shadow and Other Day-dreams. 1918.  
Uttermost Star and Other Gleams of Fancy. 1919.  
A Reel of Rainbow. 1920.  
Bunch of Everlastings, or Texts That Made History. 1920.  
Home of the Echoes. 1921.  
A Handful of Stars. 1922.  
Shadows on the Wall. 1922.  
Rubble and Roseleaves. 1923.  
Empty Pitchers. 1923.  
A Casket of Cameos: More Texts That Made History. 1924.  
Wisps of Wildfire. 1924.  
The Crystal Pointers. 1925.  
A Faggot of Torches: Texts That Made History. 1926.  
A Tuft of Comet's Hair. 1926.  
Nest of Spears. 1927.  
A Temple of Topaz. 1928.  
Fiery Crag. 1928.  
Three Half-Moons and Other Essays. 1929.  
Blue Flame. 1930.  
When the Swans Fly High. 1931.  
A Witch's Brewing. 1932.  
The Drums of Dawn. 1933.  
The Ivory Spires. 1934.  
Ships of Pearl. 1935.  
The Passing of John Broadbanks. 1935.  
Day by Day with F. W. Boreham. Selected, with an appreciation, by L. F. Church. 1937.

- Three Little Ships: A Christmas Booklet. 1939.  
I Forgot to Say: A Gust of Afterthought. 1939.  
Boulevards of Paradise. 1944.  
A Child Shall Lead. 1945.  
A Late Lark Singing. 1945.  
O'er Crag and Torrent. 1947.  
Cliffs of Opal. 1948.

Nearly all the volumes of essays have run through several editions. The early editions of the first five works were published by C. H. Kelly, London.

*Fiction*

- Pressed Nasturtium. 1928.  
An Arch of Roses. 1930.  
A Village Lattice. 1931.  
The Bachelors of Mosgiel. 1933.  
A Vagabond of the Bush. 1934.  
A Little Chap in Knickerbockers. 1937.  
Crusty's Repentance: The Romance of a Woman-Hater. 1940.  
The Mistakes of Mary Creighton. 1943.  
The Confusion of Betty Kinnaird. 1944.

Author of *The Heavenly Octave A Study of the Beatitudes*, *My Manse in Maoriland*, *A Handful of Stars*, and other works.

Frank William Boreham was born at Tunbridge Wells, England, in 1871, and went as a minister of the Baptist Church to New Zealand in 1895, to Hobart in 1906, and to the Melbourne suburb of Armadale in 1916 until 1928, and thereafter fulfilled special appointments as a preacher in England, Canada, the United States, and Australia. In recognition of his work the McMaster University in Toronto in 1928 granted him the D.D. degree. His books, whether in the form of stories, sketches, or essays, have in general a moral purport, drawing on experience, observation of nature, and literature, including the work of Australian writers, in a simple style that has made his writings popular.

**Borlase, James Skipp ("J. J. G. Bradley")**

*Fiction*

- The Night Fossickers and Other Australian Tales of Peril and Adventure. (Lond., Warne.) 1867.  
Another ed., entitled *Australian Tales of Peril and Adventure in Town and Bush*, told by an officer of the Victorian Police. (Lond., Warne.) 1870. "The Night Fossickers" is one of the tales.  
Aust. ed. (Melb., Cole.) 1893. In this edition the page-headings are "Daring Deeds" (q.v. *infra*). Other editions have been published under similar titles, e.g., *Stirring Tales of Colonial Adventure* (1894).  
Daring Deeds and Tales of Peril and Adventure. (Lond., Warne.) 1868.  
Another ed. 1880.  
Illust. ed. 1894.  
The King of the Conjurers. Illust. (Lond., Blackwood.) 1877.  
Gentleman George, the King of the Road, by J. J. G. Bradley. (Lond., Hogarth House.) 188-. (Hogarth House Standard Library.)  
Originally appeared under Bradley's name in the *Boys' Standard* as a serial from 6th November 1875.

**King of Diamonds, of The Adventures of the Pack in France.** (Lond., Hogarth House.) 188-. (Hogarth House Standard Library.)

Sequel to *Gentleman George*. Originally appeared under Bradley's name as a serial in the *Boys' Standard*, 1876.

**Ned Kelly, the Ironclad Australian Bushranger,** by one of his captors. Illust. (Lond., A. J. Isaacs.) 1881.

Attributed to J. J. G. Bradley. Originally issued in thirty-eight weekly numbers by the General Publishing Co., London. The names of "A. J. Isaacs & Sons", "C. H. Clarke" and "Henry Vicars" have appeared on the wrappers of various issues. Described by H. G. Turner as "a gory compilation of melodramatic impossibilities" (*Development of Australian Literature*, 1898, p. 21).

**Bluecap the Bushranger, or The Australian Dick Turpin,** by J. J. G. Bradley. (Lond., Hogarth House.) c. 1885. (Hogarth House Standard Library.)

Originally appeared as a serial in the *Boys' Standard*, 1876.

**For True Love's Sake: A Tale of Paris.** (Lond., Warne.) 1890.

Another ed. (Lond., Aldine.) 1913.

**Police Minister: A Tale of St Petersburg.** (Lond., Warne.) 1890.

Another ed. (Lond., Aldine.) 1913.

**That Rascal Jack,** by J. J. G. Bradley. (Lond., Boys' Standard.) c. 1890.

**On the Queen's Service: A Tale of Many Lands,** by J. G. Bradley. (Lond., Hogarth House.) n.d.

Borlase originally dedicated his *Australian Tales* to Sir Charles Darling, sometime Governor of Victoria. He narrates his own experiences with criminals in Melbourne, Sydney, Adelaide and Hobart. Some of the stories concern the gold-diggers and aborigines. The last chapter contains an account of his voyage to England via America. Mr J. P. Quaine, of South Yarra, Melbourne, recorded a copy of *The Night Fossickers* which gave Borlase's Melbourne address and referred to him as a "solicitor". Mr Quaine also traced Borlase as a writer of "bloods" for boys' magazines under the name of "J. J. G. Bradley". Ralph Rollington (i.e., Allingham) in his *Brief History of Old Boys' Books* (1913), says: "Then there was J. G. Bradley, a most versatile writer who penned a number of clever stories for George Emmett under the names of 'Skip Borlase' and 'Captain Leslie'." Mr Quaine contributed an article, "The Australian Bushranger in the Old Boys' Books" to *Vanity Fair* (an illustrated amateur magazine, Saltburn, England) for November and December 1926, in which he refers to Bradley's "The Golden Creek, or Lost in the Bush" (in the *Boys' Champion*, 1891), afterwards published in book form and attributed to another author.

"Borlase, Skip". See Borlase, James Skipp.

**Bosworick, Mrs E. F.** See under Finlay, Mrs Eileen.

**Boult, Madame R.**

*Drama*

**Joan of Arc: A Drama in Four Acts, As Played . . . at the Little Theatre, Sydney.** (Syd., D. S. Ford.) 1913.

**Bourke, Herbert**

*Poetry*

**The Soldiers' Story and Other Poems.** (Launceston, Tabart Bros.) 1928.

The author is a blind soldier, who sold 15,000 copies of this little book.

**Bourke, John Philip** ("Bluebush")

*Poetry*

**Off the Bluebush: Verses for Australians West and East.** Ed. by A. G. Stephens. (Syd., Tyrrell's.) 1915.

Earlier ed. published in Edinburgh.

**Bourke, Tasman**

*Poetry*

**The Awakening of the Nations and Other Poems.** (Launceston.) 1917.

**The Kaiser's Dream and Other Poems.** (Launceston, Examiner.) 192-.

**Bowden, George William Boyce**

*Poetry*

**Wellington Verses.** (Wellington, N.Z., Whitcombe & Tombs.) 1917.

**Roads and Fairies.** (Wellington, N.Z., Whitcombe & Tombs.) 1918.

**Sand in the Head.** Illust. (Melb., A. McCubbin.) 1920.

**Bowden, V. G.** ("Vivian Gordon")

*Fiction*

**The Skipper,** by Vivian Gordon. (Edinb., Blackwood.) 1929.

**Rumfy,** by Vivian Gordon. (Edinb., Blackwood.) 1930.

**Bowen, Robert George**

*Poetry*

**Incidental Memoirs, or Poetical Musings on Passing Events.** (Lond., A. Boot.) 1855.

**Bowes, Joseph**

*Fiction*

**Pals: Young Australians in Sport and Adventure.** Illust. by J. Macfarlane. (Launceston, J. Glass.) 1910.

**Comrades: A Story of the Australian Bush.** (Lond., Oxford University Press.) 1911.  
Another ed. 1912.

**The New Chums: A Jungle Story.** (Lond., Oxford University Press.) 1914.  
Another ed. (Lond., Hodder & Stoughton.) 1915.

**The Young Anzacs: A Tale of the Great War.** Illust. (Lond., Frowde.) 1917.  
Another ed. (Lond., Oxford University Press.) 1918.

**The Anzac War Trail.** (Lond., Oxford University Press.) 1918.

**The Aussie Crusaders: With Allenby in Palestine.** Illust. (Lond., Oxford University Press.) 1919.

**The Honour of John Tremayne.** (Syd., Angus & Robertson.) 1920.

Engl. ed. (Lond., Epworth Press.) 1926.

**The Jackeroos: Life on a Cattle Run.** Illust. (Lond., Oxford University Press.) 1922.



The Fur Hunters in Australian Wilds. Illust. (Lond., Oxford University Press.) 1925.

The Young Settler: The Story of a New Chum in Queensland. Illust. (Syd., Angus & Robertson.) 1925.

Engl. ed. (Lond., Epworth Press.) 1927.

Contributed a chapter on "The Australian Aborigines" to Colwell's *Century in the Pacific* (1914) and was a popular writer of adventure books for boys, dealing mainly with bushrangers, aborigines, gold-mining, station life and hunting in Queensland and northern Australia, as well as with the deeds of Australian warriors in the first world war.

**Bowles, Evelyn.** See "Mordaunt, Elinor".

**Bowley, William**

*Fiction*

Humanity: A Romance of Melbourne Life. (Melb., R. Mackay.) 1872.

Work or Labour of Love: A Philosophical Romance, Illustrative of the Phases of Australian Life. (Melb., R. Mackay.) 1873.

Author of *Affinity: A Teaching from the Spirit World* (1872), and of phrenological pamphlets.

**Bowman, Anne**

*Fiction*

The Kangaroo Hunters, or Adventures in the Bush. (Lond., Routledge.) 1858.

Another ed. 1860.

American ed. (Philadelphia, Porter & Coats.) n.d.

**Boxall, George E.**

*Fiction*

Story of the Australian Bushrangers. (Lond., Sonnenschein.) 1899.

This work is mainly in the form of historical narrative. A source-book for Australian bushranging novels.

2nd ed. (Lond., Sonnenschein; Melb., G. Robertson.) 1902.

3rd ed., entitled *History of the Australian Bushrangers*. (Lond., Fisher Unwin.) 1908.

4th ed., in 2 parts. (Lond., Angus & Robertson.) 1916.

Another ed., in 2 vols. (Syd., Cornstalk.) 1924.

Author of *The Anglo-Saxon: A Study in Evolution* (1906) and *The Awakening of a Race: A Study in Evolution* (1907).

**Boy in the Bush, The.** See under Rowe, Richard.

**Boyce, Mrs Maria Bowden ("M.B.")**

*Poetry*

Gleanings of Many Harvests, by M.B. (Lond., W. Nichols.) 1866.

**Boyce, Thomas Walters**

*Poetry*

Evening Reveries. (Brisb., Exchange Printing Co.) 1928.

The Reply. (Brisb., Exchange Printing Co.) 1928.

Whispering Echoes. (Brisb., Exchange Printing Co.) 1928.

The Battle of Life and Other Verse. (Lond., Stockwell.) 1930.

**Boyd, A. J. ("New Chum")**

*Poetry*

Old Colonials. (Lond., Gordon & Gotch.) 1882.

Prose and verse.

Another ed. (Brisb., Gordon & Gotch.) 1891.

The Earth's History for Boys, or Geology in Verse. (Brisb., Watson.) 1889.

**Boyd, Margaret**

*Fiction*

Torch Singer. (Syd., New Century Press.) 1942.

Author of *Awake* (A B C. prize poem) (broadsheet, 1943). Editor of an edition of *Robinson Crusoe* (1949).

**Boyd, Martin**

*Biography*

A Single Flame. (Lond., Dent.) 1939.

Another ed. 1949.

*Fiction*

Love Gods, by Martin Mills. (Lond., Constable.) 1925.

Brangane, by Martin Mills. (Lond., Constable.) 1926.

The Montforts, by Martin Mills. (Lond., Constable.) 1928.

American ed., entitled *The Madeleine Heritage*. (N.Y., Bobbs-Merrill.) 1928.

Scandal of Spring. (Lond., Dent.) 1934.

The Lemon Farm. (Lond., Dent.) 1935, 1937.

U.S.A. ed. (N.Y., Norton.) 1936.

The Painted Princess. Illust. (Lond., Constable.) 1936.

The Picnic. (Lond., Dent.) 1937.

U.S.A. ed. (N.Y., Putnam.) 1937.

Night of the Party. (Lond., Dent.) 1938, 1940.

Nuns in Jeopardy. (Lond., Dent.) 1940.

Lucinda Brayford. (Lond., Cresset; Toronto, Collins.) 1946.

U.S.A. ed. (N.Y., Dutton.) 1948.

Such Pleasure. (Lond., Cresset.) 1949.

U.S.A. ed., entitled *Bridget Malwyn*. (N.Y., Dutton.) 1949.

*Poetry*

Retrospect. (Melb., Australasian Authors' Agency.) 1920.

Martin à'Beckett Boyd was born at Lucerne, Switzerland, in 1893. He issued his early novels under the pen-name of "Martin Mills". His parents brought him to Melbourne when he was six months old. He was educated at Trinity Grammar School, in the suburb of Kew. On the outbreak of the first world war he went to England and enlisted, held the rank of lieutenant in the Buffs regiment, and served with the Royal Flying Corps. His return to Australia after the first war was followed by residence in England, where for eighteen months he worked with the weekly *British Australasian*. His personal search for a formula of living in the period between two wars, including the carrying out of humble duties as a member of a religious brotherhood, is recorded in the autobiographical work, *A Single*

*Flame*. He returned to Australia in 1948, and after a further sojourn of several years he went back to Europe.

The poems in *Retrospect*, consisting almost entirely of sonnets, relate mainly to war and its aftermath in the ignominies of peace,

... the strife  
Of little-hearted men, the great friends dead,  
And the day dribbling out in dry cloud.

Post-war unrest is an element also in *Love Gods*, in a generation manifesting reactions between distrust and inclinations towards refuge in religion and its ministrations. The touch of satire shown there becomes more piquant in *Brangane* as an emanation of the central characterization. The opening description of Brangane, as a little girl, dressing herself up in oddments of finery to ape the lady, epitomizes her rise to become the wife of an earl who needs money, which she has acquired through speculation under the guidance of an admirer. In the end she is convinced of her unfitness for aristocratic associations and finds solace in a lonely debauch of champagne, until the simple-hearted Janet Kewel arrives to succour her. "‘God sent me,’ she said earnestly. ‘No, I sent a postcard,’ said Brangane inattentive, settling among her pillows." The cynicism of her son, Bernard, derived largely from what he calls "the cleansing fires of war", is a foil to her social pretensions, through all of which, absurd though they are, there is the attraction of the vitality from which her ambition springs.

*The Montforts* is the story of a family from the time of their coming to Australia in the early forties of the nineteenth century to the end of the first world war. The family has its origin in an indiscretion, and consequent marriage, of Madeleine du Rémy des Baux. The hereditary influence of her pointed character is indicated by the title given to the American edition of the book, *The Madeleine Heritage*. She has a son and a daughter, and the story ends with the marriage of their respective descendants, cousins, one of whom is another Madeleine. The book is a close-packed chronicle, showing the development of Australian urban life, through the influence of the gentry in a colony where they are superseded by the growth of new conditions. So reflects the ageing Arthur at the finish:

An epoch had ended. The values and virtues of his world were no longer regarded. The lives of these new unborn generations, should they come, would be interwoven with a social system, almost unrelated to that which he had known.

Scenes of old Melbourne and its surroundings give a mellow distance to the narrative, which is touched with meditative irony.

*Lucinda Brayford* resembles *The Montforts* to the extent that about the first third of it concerns the circumstances of Australians of English stock, principally in Melbourne. The rest of the action takes place in England, when Lucinda

Vane goes there as the wife of Hugo Brayford, whom she has met while he was A.D.C. to the Governor of Victoria. The period extends to the later stages of the second world war. The author here combines the interest in colonial society, predominant in *The Montforts*, with an expanded presentation of the English upper class life portrayed in intervening books. Lucinda, the Australian, naturally gracious, becomes assimilated to the cultivated tradition of her new life, though faintly conscious of something decadent in it, represented by her brother-in-law, Paul. He—notwithstanding an interlude of living "amongst a lot of rackets beachcombers on the Riviera"—maintains his view that aristocratic government is more enlightened and humane than the levelling of democracy. He even hopes for the decay of England's export trade, for "then our vulgar empire will disintegrate, the surplus population will migrate or perish and England will become itself again—small, agricultural, aristocratic, a possible *terrain* for a true indigenous culture". The tale ends with the death of Lucinda's son, Stephen, following sufferings endured as a conscientious objector to military service. His death foreshadows the end of the earldom to which he is heir, in much the same way as the book ponders the passing dominance of his class.

*The Picnic*, with the Westlakes from Melbourne at Plumridge Hall, the Sussex home of their county ancestors, also projects Australian characters into English life. In *The Lemon Farm* Davinia is a refinement of her mother, a woman rather like Brangane. The girl's clear-sightedness leads to the realization, when she is married to Sir Nigel Chelgrove, that she lacks "the right taboos", her grandfather having been a Lord Mayor who made a fortune "in the evangelical beverages—tea, coffee and cocoa". An affair with an inexperienced youth, Michael, in which they plan life together on an island lemon farm, leads to her being drowned. The village people fill out the picture—Michael's father, a decent, somewhat oblivious vicar; his wife, with her frank Celtic whimsicality; the Tait-Melishes; the Pinniger spinster sisters. *Scandal of Spring* is notable for its realistic yet subtle understanding of the plight of young lovers whose passion brings the boy into conflict with the law on account of the girl's tender age. This concern with moral issues, which in varying degrees gives substance to Martin Boyd's novels, is prominent in *Nuns in Jeopardy*. Six nuns on their way to missionary duties are shipwrecked on a tropic island, together with a similarly small number of men. One of them, Smith, in the characterization of whom there is a hint of the occult, becomes the apostle of the naturalism induced by the life imposed on the castaways. *The Night of the Party* differs from the other novels in that the background is slight, the interest being actively concentrated on a few characters, with a similarity to drama, accentuated by the prevalence of

dialogue. Gavin Leigh, an artist, marries Ella for her money, though he prefers her friend, Lucinda, with whom he has more temperamental affinity, as she shows when, years afterwards, she condones his intended illicit elopement with her daughter because this attraction has revived the quality in his work which association with Ella had crushed, though in the end he goes away alone. Further reminders of *Brangane* occur in *Such Pleasure*, which has for its engaging central figure, Bridget, the illegitimate daughter of Lord Malwyn, an Irish peer, depicted from her childhood in his castle, from which she is ousted at his death, until her return there in old age after life in upper-class English circles through advantageous marriage. All these novels have the prompt interest of clear writing sensitively related to the ideas to which the characterization and situations give rise.

**Boyes, W. Watson** ("An Oyster")

*Drama*

The First Fratricide: A Tragedy in Four Acts. (Melb., Smithson.) 1921.

*Poetry*

Empire Day and Anzacs at Gallipoli: A Souvenir. (Melb., Spectator.) 1917.

Canto II. Nature and Evolution, by An Oyster. Printed by Brett Printing Co.) ?1918.

**Boylan, Rev. Eustace**

*Fiction*

The Heart of the School: An Australian School Story. (Melb., J. R. Stevens.) 1919.

Title page is dated 1920.

Mrs Thunder and Other Stories. (Melb., J. R. Stevens.) 1923.

Author of *The Real Presence* (1925), *Factors in National Decay*, and other pamphlets published by the Australian Catholic Truth Society, Melbourne.

**Boyne, Mabel**

*Fiction*

That Australian Family. (Syd., Batson.) 1907.

**Boyns, John**

*Poetry*

Original Poems. (Nowra, N.S.W., Shoalhaven Telegraph.) c. 1885.

Series suggests the date in his *Bibliography*.

**Brabin, Daisy.** See Farrell, Daisy.

**Bracken, Thomas**

*Poetry*

The Haunted Vale, or Tobango's Revenge: A Legend of the Murray and Other Poems. (Sandhurst, Vic., J. K. Robshaw.) 1867.

Behind the Tomb and Other Poems. (Melb., Clarson, Massina.) 1871.

Not Understood and Other Poems. (Wellington, N.Z., R. Brown.) 1905.

Other eds. (Syd., Gilmour's Bookshop.) 1926, 1943, 1944. Includes two poems by Frank Morton.

Other volumes of poetry issued by Bracken include *Flowers of the Free Lands* (1877), *Paddy Murphy's Budget* (1880), *Lays of the Land of the Maori and Moa* (1884), *Paddy Murphy's Annual* (1886), and *Lays and Lyrics* (1893). He was also author of *Pulpit Pictures by Didymus* (1876), *The New Zealand Tourist* (1879), *Dear Old Bendigo* (1892), *The Triumph of Woman's Rights* (1892), and *Tom Bracken's Annual* (1896 and 1897).

Thomas Bracken was born in Ireland in 1843 and arrived in Victoria in 1855. He worked on an uncle's farm near Geelong and afterwards on a sheep station. In 1869 he went to New Zealand, where he was for a time a member of parliament. He remained in that Dominion, except for a visit to Australia about 1890, until his death in 1898. His literary activities belong mainly to New Zealand. He became known in Australia largely through the wide popularity of his poem "Not Understood". His work is referred to in G. W. Otterson's *Memoirs of Thomas Bracken* (1929).

**Brackenreg, M. L.**

*Poetry*

Gems from the Mountains. (Burwood, Syd., the author.) 1922.

**Braddon, Sir Henry Yule**

*Essays*

Essays and Addresses, Historical, Economic, and Social. (Syd., Angus & Robertson.) 1930.

Other works include *Business Principles and Practice* (1907), *American Impressions* (1920), and *Making of a Constitution* (1931). Son of Sir Edward Braddon. Born at Calcutta in 1863 and educated in Germany, England and Launceston, Tasmania. Australian Commissioner in U.S.A., 1918-19; M.L.C., New South Wales, from 1917. Sometime lecturer, and member of Senate, Sydney University.

**Brader, Bernard C.**

*Fiction*

Lest We Forget, including The Valley of Sin. (Publ. by author; no imprint.) 1930.

Title piece is a poem. "The Valley of Sin" is a short war sketch by a returned soldier.

Author of *Memoirs of a Soldier's Diary, Recollections of France and Flanders*, and *The Terror*.

**Bradley, Charles**

*Fiction*

The Belgrade Case: A Romance of Melbourne Life. 3rd ed. (Melb., H. W. Mills.) 1891.

The Red Cripple: A Tale of the Midnight Express. (Melb., G. Robertson.) 1891.

2nd ed. 1891.

Author of *The Gold Escort*, and of *Under the Southern Cross* (announced by Ward Lock, London).

"Bradley, J. J. G." See Borlase, James Skipp.

**Bradshaw, Jack***Fiction*

**The Quirindi Bank Robbery: Life and Travels leading up to the Robbery.** (Maitland, N.S.W., T. Dimmock.) n.d. [1899].

Reprinted under title *Highway Robbery Under Arms. The Quirindi, etc.* (Advocate print.) n.d.

3rd. ed. (Pyrmont, Syd., A. J. Tomalin.) 1912.

5th. ed. 1924.

6th. ed. (Syd., Worker Trustees.) 1930.

Title varied in these three editions.

**Twenty Years' Experience of Prison Life in the Prisons of New South Wales.** N.t.p. (Author.) n.d. [1900].

Reprinted in 5th and 6th editions of *Highway Robbery, etc.*

**True History of the Australian Bushrangers.** (Syd., W. J. Anderson.) 1924.

Includes *The Only True Account of Frank Gardiner, etc.*, printed at Orange. [1911].

Another ed. (Syd., Worker Trustees.) 1930

For details see S. L. Larnach's *Bibliography in Biblionews* (1949).

Bradshaw was associated personally with the bushrangers and criticized the bushranging romances of Rolf Boldrewood and Ambrose Pratt. He died in 1937.

**Brady, E. J.***Poetry*

**The Ways of Many Waters.** (Syd., Bulletin Co.) 1899.

Another ed., illust. by Alek Sass. (Melb., Lothian; Lond., Scott.) 1909.

Another ed. (Lond., Standard Publ. Co.) 1913.

**The Earthen Floor.** (Grafton, N.S.W., Grip Newspaper Co.) 1902.

**Bushland Ballads.** (Melb., Lothian.) 1910.

**Bells and Hobbles.** (Melb., G. Robertson.) 1911.

**The House of the Winds.** (Lond., Harrap.) 1919.

**Wardens of the Seas.** (Syd., Endeavour Press.) 1933.

Edwin James Brady was born on 7th August 1869 at Carcoar, New South Wales. In boyhood he went to the United States. His education was begun there, and continued, after his return to Australia in 1882, at the Marist Brothers' High School, Sydney. He then worked as a shipping clerk and afterwards for three years on a farm in the Nepean district. After a further period in Sydney he took up farming again, and worked as a writer as well. A long inland drive that followed is the subject of *The King's Caravan: Across Australia in a Waggon* (1911). *River Rovers* (1911) describes a journey he made on the Murray from Albury to Lake Alexandria, and *The Land of the Sun* (1924) consists of his impressions of life and of industry and its possibilities in northern Queensland. The data derived from his wide experience of Australia is the basis of a large volume with the title *Australia Unlimited* (1918), and he collaborated with Leslie Rubinstein in *Dreams and Realities* (1944), an interpretation of the outlook for Australia in the light of historical and modern facts. He was in turn editor of the *Australian Workman* and the short-lived *Native Companion*, and his various press associations include the editing and ownership of a newspaper

at Grafton. He was author of *The Overlander: The Prince's Highway* (1926), *Doctor Mannix, Archbishop of Melbourne* (1934), *Two Frontiers* (1944), a biography of the author's father, and a juvenile adventure novel, *Tom Padgin, Pirate* (1911). He interested himself in settlement and development at Mallacoota, on the easternmost coast of Victoria, and made his home there. He died in 1952.

Brady's poetry belongs to the balladry of the nineties, with a rather more consciously literary touch than most of it has, as (for example) in "The Black-soil Teams". His special achievement consisted of verses of sea-life. The title-poem of *The Ways of Many Waters* celebrates the spirit of sea-rovers throughout the ages, calling up the vision of "a grand procession",

*With a long-oared galley leading  
And a liner at the tail.*

He carries into the age of steam lively echoes of the chanties of the sailing-ships; sings of routes and cargoes; and makes vigorous rhymes of the able-bodied seaman's transient enjoyments and associations ashore, in profuse verse such as that of "Lost and Given Over", which—since "a mermaid's not a human thing an' courtin' sich is folly"—assesses the girls of different ports:

*The Hoogli gal 'er face is brown;  
The Hilo gal is lazy;  
The gal that lives by 'Obart town  
She'd drive a dead man crazy;  
Come wet your lip, and let it slip!  
The Greta Green's a tidy ship—  
Sing rally!  
The seas is deep; the seas is blue;  
But 'ere's a health to me and you!  
Ho, rally!*

Rollicking verses of the sort are interspersed with poems tinged with historical memories of the sea and the mariner's nostalgia. A long ballad in a frankly romantic vein, "Brown Eyes", tells of a seafarer of Viking blood who brings home a beautiful young foreign wife; but, leaving her there when the sea calls, he succumbs to a temptress, is reclaimed by a kinsman, and returns to his own land to find Brown Eyes dead.

**Brain, Katherine Taylor (née McPhee)***Poetry*

**Light and Shade: Some Everyday Verses on Everyday Subjects.** (Hobart, the author; printed by Monotone Art Printers.) 1930.

**Little Bits of Life.** (Hobart, the author; printed by H. T. Whiting.) 1931.

**Thoughts in Verse: Everyday Thoughts on Everyday Subjects.** (Hobart, the author; printed by H. T. Whiting.) 1932.

**Brain, Paula***Fiction*

**Nobody's Fairy: A Story,** with illustrations. (Adel., Vardon.) 1921.

**Brakkel, Marie van.** *See* van Brakkel, Marie.

**"Bramley, Cecil".** *See* Baldwin, Gerald Robert.

**Brammall, Bertha Southey.** *See* Adams, Bertha Southey.

**Brand, Hubert**

*Fiction*

Harley Barrington, or Was It a Wasted Life? (Melb., D. W. Paterson.) 191-.

**Brand, Mona Alexis**

*Poetry*

Wheel and Bobbin. (Syd., the author.) 1938.

Silver Singing. (Melb., the author.) 1940.

Lass in Love. (Melb., the author.) 1946.

**Brasch, Alfred**

*Fiction*

The Adventures of Mr Barnes. Illust. (Syd., Bookstall.) 1909.

**Brazier, Amos William ("Orb")**

*Criticism*

Marcus Clarke, His Work and Genius. (Melb., Echo Publ. Co.) 1902.

*Poetry*

George Higinbotham Aesop: His Fables: also, Our Fiscal Loves (A Symphony); Et Cetera; by Orb. (Melb., A. McKinley.) 1897.

Music and Light, and Other Verses. (Melb., printed by the author.) 1907.

The imprint reads: *Typis tabellisq[ue] impressum tegumentis munitum in aedibus scriptoris et ab eo editum Melburniae MCMVII*. The work was printed on the author's private press, the illustrations were blocked and the volume bound by the author in his own home.

Brazier, for many years sub-librarian of the Public Library of Victoria, was also author of *Marcus Clarke* (1902), *The Terms and Grammar of Creation* (1919), and pamphlets on library organization.

**Bread and Cheese Book, The.** *See* under O'Leary, Patrick Ignatius.

**Bread and Cheese Club, Melbourne**

*Criticism*

John Shaw Neilson: A Memorial. (Melb., Bread & Cheese Club.) 1942.

**Breaker, Leon**

*Fiction*

Riding to Win. (Lond., Everett.) 1903.

Only a Jockey Boy: An Australian Turf Tale. (Lond., Everett.) 1904.

Jack Desmond's Luck: A Story of the Adelaide and Melbourne Cups. (Lond., Routledge.) 1914.

**"Breaker, The".** *See* Morant, Harry H.

**Bredt, Bertha Marie Louise.** *See* Lawson, Bertha Marie Louise.

**"Bree Narran"**

*Fiction*

*Published by Anglo-Eastern Publ. Co., London:*

One Night. 1919.

Three Nights. 1919.

Seven Nights. 1919.

Cora Pearl. 1919.

The Kinema Girl. 1919.

The Dancing Girl. 192-.

Dangerous Mrs Raymond. 192-.

A Night and a Day. 192-.

The Right to Motherhood. 192-.

Six Nights Near the Moon. 192-.

A Woman of Forty. 192-.

A Woman of Temperament. 192-.

Eve and the Man. 1923.

Eve Out of Eden. 1923.

The Love Child. 1924.

These novelettes relate chiefly to problems of sex, the stage, and the underworld. The advertisements state that "Bree Narran" is an Australian author, and these works have been attributed to W. N. Willis (q v). Referred to in W. Holden's *Pearl of Plymouth* (1949).

Also translated from the French, *Mistress or Wife*, by Paul de Kock.

**Bremer, Lady Gordon.** *See* Gordon-Bremer, Lady.

**Brenchley, J.**

*Poetry*

May Blossom and Wattle Blossoms. (Melb., G. Robertson.) 1876.

**Brennan, C. J.**

*Drama*

A Mask: Designed by L.M., under whose Direction the Verses were Composed by Her Humble and Obedient Servants, C.B. and J.L.G.B.: Presented in Celebration of the 21st Year of the Women's College, Sydney, 1913. (Syd., F. Bardsley.) 1913.

J.L.G.B. is J. Le Gay Brereton.

*Poetry*

XVIII Poems, Being the First Collection of Verse and Prose. (Syd., 1897.)

Only eight copies issued by the author.

XXI Poems (1893-1897): Towards the Source. (Syd., Angus & Robertson.) 1897.

Poems. (Syd., G. B. Philip.) 1913.

Title page dated 1913. Published 1914.

A Chant of Doom and Other Verses. (Syd., Angus & Robertson.) 1918.

Some covers have *The Chant of Doom*.

Twenty-three Poems. (Syd.) 1938.

For subscribers to the Australian Limited Editions Society.

Christopher John Brennan was the eldest child of the marriage of Christopher Brennan, a brewer, and Mary Ann Carroll, both from southern Ireland. He was born at Sydney on 1st November 1870. He attended Roman Catholic schools, and won a scholarship which took him to St Ignatius' College, Riverview, in 1885. He began studies at the University of Sydney in 1888, and, after teaching at Goulburn in 1891, in 1892 took his M.A. degree with honours in philosophy, and went to Berlin on a two years' travelling scholarship. He returned to Sydney in July 1894, and in the following year obtained a position in the Sydney Public Library. In 1897 Anna Elisabeth Werth, whom he had met in Berlin, came to Sydney, and they were married in December of that year. In 1909 a temporary appointment which he had been given on the Modern Languages staff of the university was made permanent, and he resigned his library post, having then become chief cataloguer. In 1921 he was appointed Associate Professor in German and Comparative Literature. The extent of his scholastic attainments is indicated by the fact that he at different times acted as substitute for professors in Greek, Latin, French, and German literatures and languages. In 1925, following publication of circumstances on which his wife based an action for legal separation, with intemperance as an additional cause, he lost his university appointment. Thereafter he lived by casual teaching and writing and a small Literary Fund pension. He died at the Sydney suburb of Lewisham on 5th October 1932.

Brennan's poetry, with its pervading personal tone—his "didactic sonorous spectacular commentary on I, Mine, Me", as A. G. Stephens called it—is not concerned with circumstances in the ordinary sense. So far as it does reflect actualities, it absorbs them in sombre abstraction. Primarily this is perhaps the traditional Celtic retreat from fact into dream, commonly leading to sentimentality. That could not satisfy a mind so intellectually endowed as Brennan's, but the trait serves as a pointer to his affinity, instead, with the German Romantic writers initially represented prominently by the two brothers Schlegel, at the end of the eighteenth century. Derivations from this source may be traced in the central idea of his poetry, namely, that the distinct separation of the mind from what it contemplates involved the loss of a "primal consciousness", an "Eden", to be regained more abundantly through the evolution of a fuller and subtler apprehension. He postulated this as taking place by means of an increasing extension of self-consciousness to the sub-conscious or unconscious. It has points of contact with Fichte's division of the "absolute self" and his notion of mastering the irrational according to its own laws. Brennan elaborately developed ideas from such sources in his prose writings. The comments offered now merely generalize, without following the exact steps, the direction of his poetry as affected by the German

Romantics. It deflected the purport of philosophy away from analysis to imagination, in a manner parallel with the teaching of Friedrich Schlegel, the outcome of which is seen in poetry such as that of Novalis, impelled by an endless search for a lost spiritual paradise, though more mystically than in Brennan's analogous aspiration.

A corresponding consequence of Brennan's temperament was the attraction he found in the French Symbolist poetry culminating in Mallarmé. In a letter to Mallarmé in 1897 he said, "It was appointed that I should be almost entirely cut off from the legendary tradition of my Celtic ancestors: & as many an Irishman in other days found a new home in France, so I have found in her literature a spirit, in her writers a style, to which I feel myself instinctively drawn." Writing to A. G. Stephens, he denied that he was a Symbolist, saying that he had "simply some tendencies that way", but his poetry is imbued with the Symbolist aim to suggest rather than to state or define. Accordingly, when Brennan's meaning is not clear, it is generally because his intention is not so much a meaning as an effect. Randolph Hughes, whose book on Brennan contains a summary of the poet's relation to both German Romanticism and French Symbolism, mentions a principle of the latter requiring that the poet, by never speaking of an object directly, should create an impression of "absolute suppression of all discourse concerning it". Brennan, in describing his affinity with the Symbolists as limited to "some tendencies that way", was probably conscious also of tendencies towards discourse incompatible with the complete Symbolist purpose.

The manner in which Brennan printed his verses—the discarding of capital letters at the beginning of the lines (a practice that has become more prevalent since his time), the absence of titles for separate poems, occasional variations of their position on the pages, the lack of page-numbers connecting them with an index—seems to have been designed to fuse them, most comprehensively in *Poems* (1913), into a series by the nuances relating them to one another. Difficulties which this may present to the reader have their counterpart in the pervading erudition. Professor Chisholm mentions, for instance, the absorption into Brennan's metaphysical pessimism of tenets of Schopenhauer, and in poems like the "Lilith" series and the four "Wisdom" sonnets, Symbolist "tendencies" combine with recondite legendary material, such as the Hebrew cabbala. Elements of his scholarship suffuse almost every motif of his poetry, not invariably with advantage. His technical resources are no less impressive than his learning, though there are occasionally un-musically heavy and even rather obviously rhetorical lines.

Though some knowledge of these special associations of Brennan's poetry is needed to appreciate it fully, it is not in the last resort dependent upon them. The lyric, "Sweet silence

after bells", for example, typifies the Symbolist idea of perfection through distance or absence, but the reader does not have to know that to enjoy this effect, as the opening stanzas suffice to show:

*Sweet silence after bells!  
deep in the enamoured ear  
soft incantation dwells.*

*Filling the rapt still sphere  
a liquid crystal swims.  
precarious yet clear.*

Similarly, intellectual conceptions, such as those already indicated, have their bearing on the spiritual exile which, as a condition of Brennan's ideal quest, is a frequent note in his poetry; but its insinuation into poems like "The years that go to make me man", or "Deep in my hidden country stands a peak", or its extension in "The Wanderer", is no merely esoteric addition to the imaginative appeal. The contemplative enchantment is no less apprehensible there than in direct lyrics such as "I am shut out of my own heart", or "O white wind numbing the world", or "The pangs that guard the gates of joy". The effect of more obscure poems depends to a great extent upon the ability of the reader to yield to their saturation.

The local element in Brennan's poetry is slight, consisting of the kind of allusions that arise casually in any environment, as a reference to

*the sandy leas  
where our lorn city lives its lingering fall  
and wistful summer shrinks in scant-clad trees.*

The only poem that can be regarded as entirely connected with Australian surroundings is a sonnet suggesting the intensity of summer noon, though even here the details are distilled into essence:

*Fire in the heavens, and fire along the hills,  
and fire made solid in the flinty stone,  
thick-mass'd or scatter'd pebble, fire that fills  
the breathless hour that lives in fire alone.  
This valley, long ago the patient bed  
of floods that carved its antient amplitude,  
in stillness of the Egyptian crypt outspread,  
endures to drown in noon-day's tyrant mood.  
Behind the veil of burning silence bound,  
vast life's innumerable busy littleness  
is hush'd in vague-conjectured blur of sound  
that dulls the brain with slumbrous weight, unless  
some dazzling puncture let the stridence throng  
in the cicada's torture-point of song.*

More personally there are lines in which Brennan seems to refer to days working in the basement of the Public Library or endurance of duties in similar conditions:

*Under a sky of uncreated mud  
or sunk beneath the accursed streets, my life  
is added up of cupboard-musty weeks  
and ring'd about with walls of ugliness:  
some narrow world of ever-streaming air.*

Another poem, headed "1908", atmospherically depicts the approach from the city to the University of Sydney:

*The droning tram swings westward: shrill  
the wire sings overhead, and chill  
midwinter draughts rattle the glass  
that shows the dusky way I pass  
to yon four-turreted square tower  
that still exalts the golden hour  
where youth, initiate once, endears  
a treasure richer with the years.*

The journey induces in the poet memories of the spiritual search that led him to find "viaticum and goal" in his symbolical Eden, "but promis'd only".

This relentless imaginative quest, this dream alienating Brennan from the generality of men complacent in their "unmysterious homes", has its culmination in the sequence called "The Wanderer". Except for two short sections, the poems are unrhymed. The main beat of the rhythm, though it is free, is the ordinary iambic five feet, and the lines, even when they exceed that length, are for the most part amenable to it by a transitional slur, generally ending on a strong beat, like the climax of a gust of wind. The occasion of the whole is a lonely walk through the unfrequented night, with the sea near by and trees along the road, all magnified in a looming contemplation which makes of this, and of other such journeys remembered, a repeated pilgrimage of the spirit:

*Desperate eves  
when the wind-bitten hills turned violet  
along their rims, and the earth huddled her heat  
within her niggard bosom, and the dead stones  
lay battle-strewn before the iron wind  
that, blowing from the chill west, made all its way  
a loneliness to yield its triumph room;  
yet in that wind a clamour of trumpets rang,  
old trumpets, resolute, stark, undauntable,  
singing to battle against the eternal foe,  
the wronger of this world, and all his powers  
in some last fight, foredoom'd disastrous,  
upon the final ridges of the world:  
a war-worn note, stern fire in the stricken eve,  
and fire through all my ancient heart, that sprang  
towards that last hope of a glory won in defeat,  
whence, knowing not sure if such high grace befall  
at the end, yet I draw courage to front the way.*

The main body of Brennan's poetry was written before he reached the age of 33 years. The 1918 book of war verse, *A Chant of Doom*, has only incidental passages fit to rank with his significant work. He is assessed in *Six Australian Poets* (1942), by T. Inglis Moore, and consideration is given to his life and work in *Chris Brennan* (1933) by A. G. Stephens, *C. J. Brennan: An Essay in Values* (1934), by Randolph Hughes, *Christopher Brennan* (1939), by H. M. Green, *Christopher Brennan: The Man and His Poetry* (1946), by A. R. Chisholm, and *Southerly*, No. 4 of 1949 (Chris Brennan Number). A list of Brennan's writings, compiled by George Mackanness, is contained in *Manuscripts*, No. 12, February 1935.

**Brennan, Niall***Drama*

Ode to an Asiatic: A Verse Play For Radio.  
(Northcote, Vic., the author.) 1947.

*Poetry*

The Ballad of a Government Man. (Melb.,  
Hawthorn Press.) 1944.

Thirteen Verses. (Taurian Press.) 1946.

**Brennand, George G., and Brennand, Charmian***Poetry*

The Rally: Songs for Patriots. (Melb., G.  
Robertson.) 1917.

**"Brent of Bin Bin"***Fiction*

Up the Country: A Tale of the Early Australian  
Squattocracy. (Edinb., Blackwood.) 1928.  
Aust. ed. (Syd., Angus & Robertson.) 1951.

Ten Creeks Run: A Tale of the Horse and Cattle  
Stations of the Upper Murrumbidgee. (Edinb.,  
Blackwood.) 1930.  
Aust. ed. (Syd., Angus & Robertson.) 1952.

Back to Bool Bool: A Ramiparous Novel with  
Several Prominent Characters and a Hantle of  
Others Disposed as the Atolls of Oceania's  
Archipelagoes. (Edinb., Blackwood.) 1931.

Prelude to Waking: A Novel in the First Person  
and Parentheses. (Syd., Angus & Robertson.)  
1950.

The identity of the author who writes as "Brent of Bin Bin" is unknown. Features of the novels—their setting and attitudes, circumstances which they mention, and the occurrence of certain expressions as elements of a highly individual manner—are comparable with the writings of Miles Franklin to an extent that has led to the pseudonym being regarded as hers, but she does not countenance this supposition. Mary Fullerton is known to have been associated with the publication of Brent of Bin Bin's works. According to a publisher's announcement, there are six. Two not yet published are mentioned in footnotes in *Back to Bool Bool* as "Cockatoos" and "Gentlemen at Gyang Gyang". *Prelude to Waking* (1950) is put forward as the one first written. Though it has a thread or two connecting it with the three volumes published twenty years earlier, its interest is separate from them.

*Up the Country* is a chronicle-story of settlement begun in the Monaro district of south-eastern New South Wales about 1830, and carries it to the end of the eighteen-sixties. *Ten Creeks Run* follows the fortunes of the same families there to the middle of the nineties. *Back to Bool Bool*—after a hiatus caused by the withholding of a third book for fear of "too much footle about past days to the neglect of unprejudiced illumination of present realities"—links these origins with a still later generation in

1927-8. The knowledgeable liveliness of the whole is indicated in an initial "Author's Note":

No sooner did it transpire into the ether that a story of the old hands up the country was to be attempted than the space about my ink-pot became congested with a throng of the elect. They hurried up from the rivers and ridges, the plains and gullies and peaks in all their actuality and inevitability, keen to escape oblivion. . . . They persist earnestly, emphatically, reassuringly, that they have only to be kept true to life to make a book. Equally insistent are they that the only artistic method of transcription is literally, day by day, as they lived, possuming back and forth and up and down as simply as life itself. If history lacks epic incidents it is not legitimate to supply the lack by drawing a picture out of focus nor by clutching at elements outside the rightful frame.

The construction is accordingly of the free sort, relying upon a progressive familiarity linking the interests of the characters—the Mazere family, the Pooles, Stantons, Brennans, Healeys and others, associated in the usual contingencies of pioneering, such as the floods typical of river country, danger from bushrangers, search for a lost child, exigencies of birth without amenities and death sometimes tragic. The more dramatic events are not emphasized, but are accepted in a proportion that avoids any "attempt spuriously to supply action, plot thrill"; yet the whole gains graphic and even epic effect from picturesque origins in a picturesque region. The manner in which the profuse characterization is woven with the fabric of the story can be illustrated by any of the numerous incidental vignettes, such as the description of Tom Stapleton, the Pooles' stockman (*Up the Country*, chapter ix, part iv), or of Heffernan (*Ten Creeks Run*, chapter xviii, part iii), or the outline of antecedents in *Back to Bool Bool* (chapter viii, part i). The vigorous sweep of *Up the Country*—diminishing somewhat necessarily in later books as less adventurous times supervene—has its close with the death of the senior Mazere, preceded by the accidental drowning of his beautiful young daughter, Emily, while swimming in the river on the eve of her projected marriage to Bert Poole. *Ten Creeks Run* continues amid the same scenes. A prominent motif is the elderly Stanton's compulsive wooing of and marriage with the reluctant girl, Aileen Healey, weakly forgoing her reciprocal love for Ronald Dice. The book ends with the death of Mazere's widow, Rachael, staunch, wise and equable, outliving the initial epoch, at the age of 84. The setting of *Back to Bool Bool*, though not in any categorical or comprehensively atmospheric sense, is suburban Sydney, until the various descendants of the old pioneer families converge to the district of their Australian origins to join in a formal celebration with those who have remained there. Foremost are Dick Mazere, a poet, who has returned to the paternal household from abroad after divorce from an American wife; Sir Oswald Mazere-Poole, K.C.M.G., member of the British House of Commons and seasoned as a major-general in the first world war;



Mollie Brennan, a world-famous singer; and Freda Healey, whose birth before her mother's much later marriage to her father causes complications in *Ten Creeks Run*. Mollie's love for Dick, his gravitation towards Freda, her irresponsiveness (except on a friendly basis) to this and to the less honourable overtures of Sir Oswald, and the attachment of Nat Horan and Laleen Mazere, provide a love interest variously touched with the author's doubts regarding this realm of feeling. These find expression in particular through the character of Freda, who is also the special mouthpiece of the Australian spirit animating these books. "If," she wishes, "we could preserve this dear continent till its queer different characteristics could be utilized as assets instead of drawbacks!" The book repeats, though it reverses, the tragic circumstances of Emily Mazere's death when Laleen, who so much resembles the now legendary Emily, is bereaved of her fiancé, Nat Horan, drowned while swimming in the same treacherous river-pool. The trilogy closes on the lyric note of the perpetuity and fatefulness of the stream, echoes of which recur in phrases like refrains throughout the narrative, as when its distant turbulence is repeatedly likened to "a far sweet wind from paradise".

All around were deep shadows and enamoured silence where lately laughter and song had echoed, and in the silence enlarging it, the Mungee sang its immortal, its mercilessly beautiful lullaby to the boulders and the trees, to the rust-red road around the sidelings of the rugged hills, to the young lovers' moon and stars.

A similar natural poetry suffuses the numerous descriptive passages. Its counterpart is a no less sympathetic human understanding, which nevertheless intercepts mere sentimentality with worldly-wise irony. This corrective realism takes its tone from colloquial usages which are sometimes carried to the point of careless expression, as if the verve of a compelling spontaneity were impatient of restraint by studied refinements of style.

*Prelude to Waking* has little connection with the other three books apart from the transitory appearance in it of Freda Healey. The action, which is dispersed by frequent discourses on modern circumstances of life, takes place in England after the first world war, and is threaded on the latent love of Nigel Barraclough, the narrator, and a young woman, Merlin Giltinane—a sentiment which, the conclusion suggests, is preserved by renunciation of its natural outcome. The story has affiliations with Australia as Merlin's birthplace, where her father was, as her brother Guy is, a pastoralist. These antecedents evoke passages in keeping with the author's Australian outlook and pointed mental independence, enlivening the otherwise conventional upper-class situations, though the voluble energy of the writing tends to become rather brightly wordy.

Brereton, J. Le Gay, jun.

*Criticism*

Address on Henry Lawson: A Lecture Delivered on the 5th Anniversary of the Poet's Death. (Syd., Eagle Press.) 1927.

*Drama*

To-morrow. (Syd., Angus & Robertson.) 1910.

A dramatic sketch of the character and environment of Robert Greene, the English poet.

A Mask: Designed by L.M., under whose Direction the Verses were Composed by Her Humble and Obedient Servants, C.B. and J.L.G.B.: Presented in Celebration of the 21st Year of the Women's College, Sydney, 1913. (Syd., F. Bardsley.) 1913.

C.B. is Christopher Brennan.

The Temple on the Hill: A Mask Presented at the University of Sydney in Lent Term, 1928, by J. Le G. Brereton and others. (Syd., Australasian Medical Publ. Co.) 1928.

So Long, Mick: A Dramatic Sketch. (Syd., Angus & Robertson.) 1931.

*Essays*

Landlopers: The Tale of a Drifting Travel, and the Quest of Pardon and Peace. Illust. (Syd., W. Brooks.) 1899.

Includes some verse.

Knocking Round. (Syd., Angus & Robertson.) 1930.

*Poetry*

The Song of Brotherhood, and Other Verses. (Lond., G. Allen.) 1896.

Perdita: A Sonnet Record. (Anon.) (Syd., G. Robertson.) 1896.

Another ed 1899.

Sweetheart Mine: Lyrics of Love and Friendship. (Syd., Angus & Robertson.) 1897.

Oithona. (Syd., H. T. Dunn.) 1902.

Sea and Sky. (Melb., Lothian.) 1908.

The Burning Marl. (Melb., Fellowship Press.) 1919.

The Carillon Poem: Sydney Clock Tower, University. (Syd., University.) 1924.

Swags Up! (Lond., Dent.) 1928.

Brereton used also the pen-name of "Basil Garstang" in periodicals. He edited, with Bertha Lawson (q.v.), *Henry Lawson, by His Mates*.

John Le Gay Brereton was born at Sydney on 2nd September 1871, son of John Le Gay Brereton, M.D., author of several books of verse. He attended Sydney Grammar School, graduated B.A. at the University of Sydney in 1894, then worked as schoolmaster, public servant, and as librarian at the university, and later became Professor of English Literature there. He died in 1933. An authority on the Elizabethan drama, he edited Shakespearian and other texts. A list of his writings, compiled by George Mackaness, was published in *Manuscripts* (No. 11, November 1934), and his special branch of scholarship is

represented in *Writings on Elizabethan Drama* by J. Le Gay Brereton (1948), collected by R. G. Howarth.

Brereton makes effective use of his familiarity with the Elizabethan period in the one-act verse drama *To-morrow*, based on the character and environment of Robert Greene. *So Long, Mick* is a slight one-act play in prose, in which a station servant, Kate, is wheedled away from her fiancé, Mick, by a more plausible lover, Fahey. In *Land-lopers* the author, who was a man of the open air, gives an account of and reflections arising from some of his tramping tours. *Knocking Round* is a miscellaneous collection of essays and reminiscences, including references to various Australian writers whom he knew.

In Brereton's poetry the naturalness of his approach and associations prevails as against scholastic influences, which are discernible only in that they refine his simplicity without stultifying it. The verses in *The Burning Mail*, written from a pacifist point of view in the first world war, expressed a serviceable indignation at the wasteful cruelty and "vast vulgarity" of warfare, but their rhetorical tendencies differentiate them from his usually gentler humanitarianism, though it is by no means frail. He expresses his general attitude in his "Maxims" at the beginning of *Swags Up!* He aspires not to success but to elemental affinities, such as "lazy joy in starry peace". To him the city people, in their unthinking acceptance of confined materialistic routine, are modern convicts "intolerably patient of their chains", though he sees the matter as a personal rather than a political one. The meditation that suffuses his verse is most cogent in his sonnets. He pursues neither novelty nor profundity, and few of his lines are arresting, but their evenness has a quietly convincing quality.

**Brereton, John Le Gay, sen.**

*Poetry*

Poems. (Lond., Sampson Low.) 1865.

The Goal of Time: A Poem. (Melb., G. Robertson.) 1883.

Beyond and Other Poems. (Syd., Turner & Henderson.) 1886.

The Triumph of Love. (Syd., Turner & Henderson.) 1887.

Published in London prior to arrival in Australia: *Travels of Prince Legion and Other Poems* (1857). Also author of *The Turkish Bath* (Hobart Town, 1869), and of *One Teacher, One Law, with Appendix on the Scriptural Use of Certain Anatomical Terms* (Melb., 1883). Born in Yorkshire in 1827. Graduated from Edinburgh University. Came to Sydney in 1859 and practised medicine. He was the father of Professor J. Le Gay Brereton (q.v.). He died in 1886.

**Brew, Thomas**

*Fiction*

Father Doran: A Glimpse of Jesuitism. (Melb., Spectator.) 1895.

**Brewer, Arthur Livingstone**

*Fiction*

'Gator's Euchre, and Other Stories. (Melb., Australasian Authors' Agency.) 1917.

Prose and verse, reprinted from the *Bulletin* and other newspapers. Includes a one-act play.

Bush Girl: A Tale of North Australia. (Glendale, Cal.) 1948.

First published in the U.S.A. in 1946 with the title *Leuve-we of Kalmagorr: A Romance of the North Australian Bush*.

**Brewer, Francis Campbell**

*Criticism*

The Drama and Music in New South Wales. (Syd., Government Printer.) 1892.

Compiled in connection with the New South Wales exhibit at the Chicago World's Columbia Exposition, 1893.

**Brewster, H. C.**

*Fiction*

Pearls of Papua. Illust. (Syd., Endeavour Press.) 1934.

Joint author with Virginia Luther of *King's Cross Calling* (1945).

**Bridge, Bertha A.**

*Poetry*

Australian Poems. (Tamworth, N.S.W., Northern Daily Leader.) 1929.

**Bridge, Horace**

*Poetry*

Invicta and Other Verses in Aid of the Red Cross Society. (Woollahra, Syd., Mortimer.) 1915.

**Bridge, Pearl Gladys.** See Dobell, Pearl Gladys.

**Bridges, Hilda**

*Fiction*

Our Neighbours. (Lond., Hodder & Stoughton.) 1922.

The Squatter's Daughter: A Novel Adapted from the Play by Bert Bailey and Edmund Duggan. (Syd., Bookstall.) 1922.

Jock Whitehead: An Australian Fairy Tale. (Melb., Whitcombe & Tombs.) 1922.

Bobby's First Term. (Melb., Whitcombe & Tombs.) 1924.

The Lady of the Cavern. (Syd., Bookstall.) 1925.

Chinese Lacquer: An Australian Story. (Lond., Hodder & Stoughton.) 1926.

Carnaby's Boy. (Melb., Whitcombe & Tombs.) 1926.

The House of Make-Believe. (Lond., Hodder & Stoughton.) 1928.

Published by Wright & Brown, London, unless otherwise stated:

House of Storms. 1931.

Chinese Jade. 1933.

Distant Fields. 1936.  
 Ships of the Mist. 1936.  
 Derelict Island. 1937.  
 Conisby's Corner. 1937.  
 Men Must Live. 1938.  
 House With Black Blinds. (Melb., Popular Publications.) 1940.  
 The Creaking Door. (Lond., Boardman.) 1950.

Hilda Maggie Bridges, sister of Roy Bridges (q.v.), was born at Hobart in 1881 and educated at Scotch College there. Apart from *Our Neighbours*, a story of Melbourne suburban life, her novels are mainly light tales of adventure, frequently introducing the theme of buried treasure, and children's books.

# **Bridges, Roy**

## *Fiction*

The Barb of an Arrow. (Syd., Bookstall.) 1909.  
 By His Excellency's Command. (Syd., Bookstall.) 1909.

Also contains two short stories.

Mr Barrington. Illust. by Lionel Lindsay. (Syd., Bookstall.) 1911.

On His Majesty's Service: A Tale of Van Diemen's Land. Illust. by Lionel Lindsay. (Syd., Bookstall.) 1914.

*Published by Hodder & Stoughton, London, unless otherwise stated:*

The Fugitive. 1914.  
 The Fires of Hate. 1915.  
 The Bubble Moon. 1915.  
 Dead Men's Gold. 1916.  
 The Immortal Dawn. 1917.  
 Merchandise. 1918.  
 The Black House. 1920.  
 The Fenceless Ranges. Illust. by Percy Lindsay. (Syd., Bookstall.) 1920.  
 The Vats of Tyre. 1921.  
 Rogue's Haven. 1922.  
 The Cards of Fortune. Illust. (Syd., Bookstall.) 1922.  
 Green Butterflies. (Lond., Hutchinson.) 1923.  
 By Mountain Tracks. Illust. by Percy Lindsay. (Syd., Bookstall.) 1924.

*Published by Hutchinson, London, unless otherwise stated:*

Rat's Castle. 1924.  
 Gates of Birth. 1926.  
 A Mirror of Silver. 1927.  
 Through Another Gate. 1927.  
 Legion: For We are Many. 1928.  
 And All That Beauty. 1929.  
 Negrohead. 1930.  
 Trinity. 1931.

Cloud. 1932.  
 Soul from the Sword. 1933.  
 These Were Thy Merchants. 1935.  
 The House of Fendon. 1936.  
 Sullivan's Bay. 1937.  
 The Alden Case. 1937.  
 This House is Haunted. 1939.  
 Old Admiral Death. 1940.  
 The Owl is Abroad. 1941.  
 The Case for Mrs Heydon. 1945.  
 The League of the Lord. (Syd., Australasian Publ. Co.) 1950.

Announced by N.S.W. Bookstall Co. but not published under these titles: "The Stony Heights", "Haunts of Fear", and "The Mystery of the Cliff".

Roy (Royal) Bridges was born at Hobart, Tasmania, in 1885. He attended Queen's College in that city, and in 1904 took his B.A. degree at the university there. After experience as a journalist in Tasmania and Sydney, he joined the staff of the Melbourne *Age* in 1909. His association with this newspaper extended over a period of almost twenty years, though interrupted by intervals of work on his novels, and in the preparation of *From Silver to Steel: The Romance of the Broken Hill Proprietary* (1920), a commission from that company, and by a visit to England in 1926, followed by six months on the Saturday supplement of the Melbourne *Herald* when he returned early in 1927. After a brief final period on the staff of the *Age*, he lived for several years alternately in Tasmania and Melbourne. A series of articles which he wrote for the *Herald* in connection with the centenary of Victoria in 1934 was published in book form in the following year with the title *One Hundred Years: The Romance of the Victorian People*. In 1935 he retired with his sister, Hilda Bridges (q.v.), to Tasmania to live at Wood's Farm in the Sorell district, a property which had been the home of their mother's family for more than a century. The story of the place, with some autobiographical matter, is contained in *That Yesterday Was Home* (1948). He died in 1952.

Most of Bridges's books are connected with the early history of Tasmania, even when the action is not wholly or mainly there, and in the others there is comparatively little relating to recent times apart from *Merchandise*, with the scene shifting from the Mallee district of Victoria to Melbourne; *Gates of Birth* and *This House is Haunted*, with action in Melbourne; and *The Immortal Dawn*, a series of Anzac character sketches. In *The Vats of Tyre* Bridges's interest in historical themes goes back to Palestine in the time of Christ, and *Legion: For We are Many* connects imaginatively some instances of demoniac possession extending from the Witch of Endor to our own era. *A Mirror of Silver* is divided into four periods, 1673, 1829-30, 1860, and 1926. The action of the second period takes

place in Tasmania, the rest in England. The story, in a faintly magical or symbolic manner, connects the mirror with dramatic events in the history of a family named Irskine who own it. In *Mr Barrington* a figure well known in convict history is shown living in London before the time of his transportation. *These Were Thy Merchants*, *The House of Fendon*, and *Sullivan's Bay* are associated with early experimental settlement at Port Phillip. About half the remainder of the novels may be classed as adventure stories, with pirates and hidden treasure and bushrangers—two books, *The Fenceless Ranges* and *By Mountain Tracks* being concerned with the Kelly Gang—and crime and ghost stories.

A series of novels of the Richmond-Sorell district began with *Green Butterflies*. The story had its origin in events recollected by the author's grandmother, and this is indicative of the local lore which he uses in these books, in addition to his own knowledge of the place and the related history of early Hobart. *Negrohead* introduces the construction by convict labour of the bridge over the Coal River at Richmond. The title is the name of the tobacco which Helen Lydiard supplies secretly to convict number 29, who, she discovers, is the son of her unfortunate first marriage in England to a gamester, and who had been taken away from her when her husband was executed. The action develops out of the conflict between her present standing as wife of a Richmond lawyer and her maternal feelings, which prevail finally when number 29 is fatally wounded in a revolt of the convicts and learns as he dies that she is his mother. *Cloud* takes its title from the name of a magistrate who is separated from his wife, and before whom, at Richmond, is brought an unruly convict, really Cloud's own son, shown in the end to be innocent of the crime for which he was transported. The title of *Trinity* denotes the church on the hill above Hobart. John Holtham, a young convict of good family, transported for petty embezzlement, works in the quarries, hewing the stone for this building, which, when he is released, becomes a symbol not of grace but of the suffering he has endured, so that even its bells sound to him like the clink of pickaxes and chisels on stone. Events inflicting on him further injustice and degradation, end in renunciation typifying the probity of his upbringing. In *Soul from the Sword* the main action concerns attempts to dispossess Geoffrey Vallis of an inheritance by means which are exposed by Lade, a lawyer who, together with other characters in this book, figures also in *Trinity*. In *The League of the Lord* a young convict, Martin Hall, unjustly transported, turns out to be a connection of the Ewart family to which he is assigned. He is pardoned but sentenced again when, in love with the same girl as his cousin, Stephen, he attacks the latter. Their devoted renunciation on his behalf and his mother's affection are of little avail to heal the harm done to him by his convict experience,

though he finds solace in working for the abolition of transportation, in conjunction with an organization having the name which is the title of the book.

The devices which give colour and animation to Bridges's books of forthright adventure are, in varying degrees, present in his work generally. The rather obviously contrived plots, even in his most substantial novels, tend towards standardization of situations and characters and a comparably patterned behaviour, as well as a somewhat mannered style—all, however, suggesting the flavour of formalities associated with the period with which he is mainly concerned.

**Bridges, Royal.** See Bridges, Roy.

**Bridges, Thomas Charles**

*Fiction*

*The Bush Boys: A Story of Australia.* (Lond., Sheldon Press.) 1930.

**Bridle, George**

*Poetry*

*Some Plain Talk about the Devil and His Doings, or What is Real Christianity.* 2nd ed. (Adel., Hyde Park Press.) 190—.

Cover title: *What is Real Christianity.*

**Briggs, Ernest**

*Poetry*

*The Merciless Beauty: A Poetry Sequence.* (Brisb., Meanjin Press.) 1943.

*The Secret Listener.* (Brisb., Dunrobin.) 1949.

Ernest Briggs, born in 1905 at Sydney, is connected with 4BK-AK broadcasting station at Brisbane and is music and art critic for the *Courier-Mail*. The central idea of his earlier sequence of poems is "the merciless beauty of the mind made pure" as the essence of high imagination, with the use of short lines to suggest the impact of ordinary sense-impressions, though they tend to interrupt the rhythmic flow of the transition. The author's thoughtful quality is expanded in the mostly brief lyrical poems of *The Secret Listener*, whether in the simple fantasy of "The Golden Fairy-Tales", the wonder of a winter sunset in "Mackerel Sky, 1940", or verses extolling music, still with the recognition, as more specifically in "The Wild Rose Tree", of the crucifixion of beauty as the *via dolorosa* of our age.

**Briggs, G. Spencer**

*Fiction*

*Australians All: A Backblocks Foregathering.* (Toowoomba, Qld, J. H. Robertson.) 1903.

A collection of bush yarns told on a west Queensland station, this book also contains some original poems.

**Bright, Annie** (*Mrs Charles Bright*)

*Fiction*

A Soul's Pilgrimage. (Melb., G. Robertson.) 1907.

Sometime editor of the *Harbinger of Light*, the organ of the Melbourne spiritualists. Died 1913.

**Bright, John**

*Poetry*

Wattle Blossoms and Wild Flowers; Gathered by the Way. (Melb., Crabb & Brotherton.) 1886.

Another ed. (Maryborough, Vic., Advertiser.) 1899.  
Another ed. (Melb., Modern Printing Co.) 1902.

Quoted in Sladen's *A Century of Australian Song* (1888), and in *Australian Poets, 1788-1888*. Edward Bright, the brother of the author, was the original of "Ned" in Gordon's "The Sick Stock-rider". The two brothers and their sister, Mrs E. A. Lauder, were intimate friends of Gordon in South Australia.

**Bright, Mrs Mary Ann Lois**

*Poetry*

Poems to the Master. (Madras, Adyar House.) 1926.

The Song of the Happy Warrior. (Melb., Robertson & Mullens.) 1938.

Open Sesame. (Melb., the author.) 1940.

Palladium. (Melb., the author.) 1941.

Sappho's Lyre. (Melb., Brown, Prior, Anderson.) 1942.

**Brindley, Elsie**

*Poetry*

Story Hymns for Little Folk. Music by Gertrude Harris. (Melb., the author.) 1933.

**Brindley, Ruby**

*Fiction*

Susila: A Bengali Village Girl. (Syd., Angus & Robertson.) 1933.

"Bringa". See Robertson, William.

"Briscoe, William Arthur". See Boord, William Arthur.

**British Flag**: A God-sent Proclamation. (Launceston, Tas., A. J. Pasmore.) 1900.  
*Poetry.*

**British Poet's Hymn of Love to Germania, The.** (Rockhampton, Qld, Federal Press.) 1915.

**Britton, Henry**

*Fiction*

Loloma, or Two Years in Cannibal-Land: A Story of Old Fiji. (Melb., S. Mullen.) 1883.

Britton, a Melbourne journalist, was the author of *Fiji in 1870* (1870).

**Broadhurst, Frederic Murdock**

*Poetry*

The Song of Life. (Ballarat, Vic., Baxter & Stubbs.) 1934.

**Brock, Leon**

*Fiction*

Love Among Thieves. (Syd., Jackson & O'Sullivan.) 1935.

**Brockman, Mrs Elizabeth Deborah**

*Poetry*

Poems. (Perth, Wigg.) 1915.

Private ed. previously published in Edinburgh.

**Brockman, H. Drake-**. See Drake-Brockman, H.

**Brockway, Archibald Birt** ("Archibald Birt")

*Fiction*

Castle Czvargas: A Romance. Plain Story of the Romantic Adventures of Two Brothers, Told by the Younger of Them, by Archibald Birt. (Lond., Longmans.) 1899.

The Locust and the Ladybird. Illust. (Lond., Sampson Low.) 1911.

"Brodney, Spencer" (Leon Brodsky)

*Drama*

Rebel Smith: A Play in Three Acts. (N.Y., Siebel.) 1925.

**Brogden, Stanley Marcel**

*Fiction*

Tribute. (Melb., Hawthorn Press.) 1941.

Short stories

**Bromby, William Mallison**

*Poetry*

Life Thoughts and Other Poems. (Hobart Town, J. Walch.) 1879.

**Bronze Trumpet, The.** See under Kendall, Henry.

"Brook, Maiben". See Knaggs, Samuel Thomas.

**Brookes, Mabel Balcombe** (*Lady Brookes, née Emmerton*)

*Fiction*

Broken Idols. Illust. (Melb., Melville & Mullen.) 1917.

On the Knees of the Gods. Illust. (Melb., Melville & Mullen.) 1918.

Old Desires. (Melb., Australasian Authors' Agency.) 1922.

**Brooks's Australian Christmas Annual.** See under Irvine, Robert Francis.

**Broomfield, F. J.**

*Criticism*

Henry Lawson and His Critics: Address Before the Fellowship of Australian Writers. (Syd., Angus & Robertson.) 1930.

Frederick John Broomfield was born at Stoney Cross, Minstead, Hampshire, England, in 1860. He served on the staff

of the Government Statistician's office in Sydney. He was sometime sub-editor of the *Bulletin* and a contributor for fifty years, and wrote poems, sketches and reviews for several other Australian newspapers and magazines as well as miscellanies. He was associate editor of, and contributor to, *The Picturesque Atlas of Australasia*, and compiled the "General Report on the Eleventh Census of New South Wales" (1894). He was also author of "An Account of the Discovery of Australia and New Zealand and History of the Australasian Colonies" (273 pp.), in *A Statistical Account of the Seven Colonies of Australasia* (1901-2), "Industrial History of New South Wales" in *Wealth and Progress of New South Wales* (1896-7), "A Pronouncing Gazetteer or Geographical Dictionary of Australasia", an appendix to the Australian edition of *Webster's New International Dictionary of the English Language* (1912), *National Defence of Australia and Assisted Immigration* (a lecture) (1906), and "Recollections of Henry Lawson" in *Henry Lawson, By His Mates* (1931). Broomfield died in 1941.

### **Brown, Alys**

#### *Fiction*

*The Pearls of Pilolu.* (Lond., Eldon Press.) 1933.

### **Brown, Archibald Crawford**

#### *Poetry*

*Sprays of Language in Leaf and Flower.* (Bundaberg, Qld, W. C. Young.) 1898.

### **Brown, E. T.**

#### *Essays*

*Excursions and Enquiries.* (Lond., Allen & Unwin.) 1935.

Author of *This Russian Business* (1933), *Curry and Rice* (on India) (1937), and *Bread and Power* (1940).

Edwin Tylor Brown was born at Melbourne, graduated in Arts and Law at the university there, held official appointments in New Guinea, and has travelled widely in Europe. The essays in *Excursions and Enquiries*, though they have the easy discursiveness expected in this form of writing, give it a sharpened application to contemporary issues. "On Amusing People with Cockades" suggests that this is a process with which rulership is largely concerned, and relates it to the fact that "the life of man has become much too complicated for liberty to be an easy thing any more". "The Anthep" offers a warning against modern enslaving mechanism, with faith, expressed in "On the Importance of Being in the Right", fixed in "that hopeless but inveterate war", the disinterested passion for truth. More lightly, but still thoughtfully and with erudition, the author discourses on such subjects as "Monumental Repartee", "On Some Difficulties in Ghost Stories", and "On a Recipe for Making Money".

### **Brown, Edward Vaughan**

#### *Poetry*

*Aussie Verse: Australian Characteristic Stories in Descriptive Verse.* Illust. (Melb., the author.) 1943.

**Brown, Elizabeth.** *See* Hardwicke, Elizabeth.

### **Brown, Francis Humphris**

#### *Poetry*

*Songs of the Plains.* (Syd., Macquarie Head Press.) 1934.

### **Brown, George Frederick**

#### *Essays*

*Smoke Rings.* (Syd., Angus & Robertson.) 1935.

### **Brown, Howard**

#### *Poetry*

*A Southern Divan in Mixed Verse and Prose.* (Brisb., W. Brooks.) 1926.

Includes essays.

### **Brown, Jean**

#### *Essays*

*Life's Lovely Things.* (Syd., Epworth.) 1943.

*Balancings of the Clouds.* (Syd., Dey.) 1944.

*World Aflame.* (Syd., Dey.) 1945.

#### *Poetry*

*Insistent Wooer of the Souls of Men and Other Verses.* (Syd., Dey.) 1943.

*Riverside Reflections.* (Syd., Dey.) 1946.

### **Brown, John Selwyn**

#### *Fiction*

*Gentlemen of Corangamite.* (Colac, Vic., John Wood.) 1946.

### **Brown, Louise**

#### *Fiction*

*Paul Strange.* (Lond., Hodder & Stoughton.) 1917.

Joint editor of *A Book of South Australia. Women in the First Hundred Years* (1936).

**Brown, Nina.** *See* Murdoch, Nina.

### **Brown, Phyllis Duncan**

#### *Poetry*

*The Laurel Yet is Green.* (Syd., Shakespeare Head.) 1950.

### **Brown, William Jethro**

#### *Drama*

*Who Knows: A Play in Four Acts.* (Adel., Hassell.) 1923.

Author of various legal and political treatises.

**Browne, Gwen Bessell.** *See* Bessell-Browne, Gwen.

**Browne, Helen.** *See* Simpson, Helen.

### **Browne, Hugh Junor**

#### *Poetry*

*Poems by a Prose Writer.* (Melb., Kemp & Boyce.) 1888.

Other poems are included in Browne's *The Grand Reality* (1888). He was the author of several theological pamphlets.

**Browne, J. Campbell**

*Fiction*

Under Life's Changing Sky: A Tale of Early Days. (Melb., G. Robertson.) 1898.

**Browne, Mrs Margery**

*Drama*

Lady Dolly: A Romantic Opera. Music by Alfred Hill. Libretto and lyrics by Margery Browne. (Syd., Sands.) 1900.

*Poetry*

Weeds in Verse. (Drummoyne, Syd., the author.) 189-.

The Little Brown Book of Verse. (Syd., no imprint.) 192-.

**Browne, May Isobel.** *See* Howson, May Isobel.

**Browne, Reginald Spencer-.** *See* Spencer-Browne, Reginald.

**Browne, Rose.** *See* "Boldrewood, Rose".

**Browne, Thomas Alexander.** *See* "Boldrewood, Rolf".

**Browne, Mrs W. C. ("Ecce Homo")**

*Anthology*

Fragmenta: A Christmas Anthology by Ecce Homo. (Syd. and Parramatta, C. E. Fuller.) 1881.

Comprises prose sketches and poems.

*Fiction*

Encora. (Parramatta, N.S.W., Fuller's Printing Works.) 1892.

The Three Sisters: A Child's Tale. (Parramatta, N.S.W., Fuller's Printing Works.) 1892.

**Browning, Joseph**

*Poetry*

Lines Written Upon the Voyage from London to Adelaide. (Adel., G. Dehane.) 1851.

A poem, the first recorded separate publication of verse issued in South Australia.

**Browning, Thomas Stanley**

*Biography*

Henry Lawson: Memories. Ed. by T. S. Browning. (Syd., Worker.) 1931.

**Bruce, George Evans**

*Fiction*

The Lion's Son. Illust. by E. A. Holloway. (Syd., Cornstalk.) 1928.

Tom in the Andamans. (Melb., Whitcombe & Tombs.) 193-.

Red Devil. (Syd., Angus & Robertson.) 1940.

Major George Bruce, the husband of Mary Grant Bruce, served with the British Army in India. He was also the author of *Twenty Years in Borneo* (1924).

"Bruce, Keith". *See* Nelson, Keith Bruce.

**Bruce, Mary Grant**

*Fiction*

*Published by Ward Lock, London, unless otherwise stated:*

A Little Bush Maid. 1910.

Abridged ed. for Victorian schools, illust. by T. Shield. (Melb., G. Robertson.) n.d.

Mates at Billabong. 1911.

Timothy in Bushland. 1912.

Glen Eyre. 1912.

Norah of Billabong. 1913.

Gray's Hollow. 1914.

From Billabong to London. 1915.

Jim and Wally. 1916.

'Possum. 1917.

Dick. 1918.

Captain Jim. 1919.

Dick Lester of Kurrajong. 1920.

Rossiter's Farm for Children aged 10 to 12 years. Illust. by Esther Paterson. (Melb., Whitcombe & Tombs.) c. 1920.

Back to Billabong. 1921.

Cousin from Town. Illust. by Esther Paterson. (Melb., Whitcombe & Tombs.) 1922.

The Stone Axe of Burkamukk. 1922.

The Twins of Emu Plains. 1923.

Billabong's Daughter. 1924.

The Houses of the Eagle. 1925.

Hugh Stanford's Luck. (Syd., Cornstalk.) 1925.

Robin. 1926.

The Tower Rooms. 1926.

Billabong Adventurers. 1927.

Anderson's Jo. (Syd., Cornstalk.) 1927.

Golden Fiddles. 1928.

The Happy Traveller. 1929.

Bill of Billabong. 1931.

Road to Adventure. 1932.

Billabong's Luck. 1933.

Seahawk. 1934.

Wings over Billabong. 1935.

Circus Ring. 1936.

Billabong Gold. 1937.

Told by Peter. 1938.

Son of Billabong. 1939.

Peter and Co. 1940.

Karalta. (Syd., Angus & Robertson.) 1941.

Billabong Riders. (Melb., Ward Lock.) 1946.

Mary Grant Bruce's books are illustrated by J. Macfarlane, J. D. Mills, Laurie Tayler, B. Salmon, A. A. Kent, E. A. Holloway, H. Copping, and others.

Mary Grant Bruce, daughter of Eyre Lewis Bruce, a surveyor, was born at Sale, Victoria, and qualified for matriculation at Melbourne. There she joined the staff of the *Age*, and she was for a time editor of the *Woman's World* and *Woman*. She married Major George Evans Bruce (q.v.). She has varied her domicile in Victoria with travel abroad and a period of several years during which she resided in Great Britain. Her wide popularity as a writer of juvenile fiction began with *A Little Bush Maid*, the first of a series of novels concerning the two children of David Linton and their associations. He is the owner of Billabong station, to which the titles of later books refer. The other novels have a similar relation to station and bush life as a background for simple adventures and romance, varied by scenes abroad and contacts with city activities. *The Stone Axe of Burkamukk* consists of versions of aboriginal legends.

### Bruce, Robert

#### Drama

Not Quite a Celestial: An Australian Farce. (Hastings, J. H. Tendall.) 1880.

The White Doe: A Legend of Lancashire. (Hastings, J. H. Tendall.) 188-.

#### Fiction

Benbonuna: A Tale of the Fifties. (Adel., W. K. Thomas.) 1900.

Engl. ed. (Lond., J. Long.) 1904.

#### Poetry

The Dingoes and Other Tales. (Adel., Advertiser.) 1875.

A Voice from the Australian Bush. (Adel., Frearson.) 1877.

Echoes from Coondambo. (Adel., Hutchinson.) 1893.

Re-echoes from Coondambo. (Adel., W. K. Thomas.) 1902.

Engl. ed. (Lond., J. Long.) 1903.

Bruce was also the author of *Reminiscences of an Old Squatter* (1902), and *Fifty Years Among the Shorthorns* (1907).

Brunton Stephens, James. *See* Stephens, James Brunton.

Bruton, Helen. *See* Jerome, Helen.

### Bryant, John

#### Essays

An Essay on Life and Nature. (Syd., Worker Trade Union print.) 1924.

### Bryde, Charles W. L. ("Senex")

#### Fiction

From Chart House to Bush Hut: Being the Record of a Sailor's Seven Years in the Queensland Bush. Illust. (Melb., Australasian Authors' Agency.) 1920.

### Buchanan, Alfred Johnson

#### Fiction

Bubble Reputation: A Story of Modern Life. (Melb., G. Robertson.) 1906.

She Loved Much. (Lond., Fisher Unwin.) 1907.

Where Day Begins. (Lond., Ouseley.) 1911.

The Modern Héloïse. (Lond., Ouseley.) 1912.

Buchanan was also the author of *The Real Australia* (1907), which contains chapters on "Steele Rudd", Victor Daley, Henry Lawson, Louise Mack, A. L. Gordon, and the *Bulletin*. He edited *The Trial of Ronald Griggs* (1930). *Bubble Reputation* is the fictitious counterpart of *The Real Australia*, prepared for the press by the author's brother, E. S. Buchanan, and dealing with the rise of the Labour Party in Australia. *She Loved Much* is a simple domestic story of a girl's self-sacrifice. The action occurs shortly after the Boer War, in London, Manchester and Italy. *Where Day Begins* closes with an episode of the Boer War relating to Lieutenant Harry Morant of the Bushveldt Carbineers, whose tragic story is told by Witton in his *Scapegoats of Empire*, and by Frank Renar (i.e., Sir Frank Fox) in his *Bushman and Buccaneer* (1902). The character of Henry Mordaunt in the novel is built round the personality of Morant. *The Modern Héloïse* is concerned with the social problem of marriage between intellectual people to whom romance is denied. The novel includes discussions on eugenics and Greek literature.

Buchanan, born in 1874, was a journalist and lawyer, and sometime editor of the *Daily Mail*, Brisbane. He was also on the staff of the *Melbourne Age*. He died in 1941.

### Buckby, Samuel ("Frank Blair")

#### Poetry

They Shall Not Pass and Other Poems. Illust. (Brisb., Smith & Paterson.) 1943.

'Neath Sunny Skies: A Further Selection of Poems. Illust. (Brisb., Smith & Paterson.) 1944.

#### Fiction

Digger Sea-Mates, by Frank Blair. (Syd., New Century Press.) 1929.

### Buckingham, Herbert

#### Poetry

Helen, and Other Poems. Together with some original hymns. (Perth, South Western Times, Bunbury.) 1929.

### Buckler, Ben

#### Poetry

Pin-up Girl. Illust. by Broadhurst. (Syd., Caslon House.) 1944.

### Buckler, John Strachan

#### Poetry

The Renegade Labor Man and Other Poems. (Melb., the author.) 1920.

### Buckley, Eileen Margaret

#### Poetry

The Blue Gum Symphony. Illust. (Syd., the author.) 1938.

### Buddee, Paul

#### Poetry

Stand To, and Other War Poems. Illust. (Syd., Elmsdale Publications.) 1943.



**Buddivent, P. Lucien**

*Poetry*

The Centennial, or Simple Rhymes of an Idle Rhymster. (Syd.) 1888.

**Budge, Mrs Annie** ("Price Budge")

*Fiction*

Dora West: A Story of Gippsland Bush Life, by Price Budge. (Melb., Gordon & Gotch.) 1909.

**Buffon, John**

*Fiction*

Gwen Penri: A Welsh Idyll. (Lond., Elliot Stock.) 1899.

Partly written in Tasmania and containing some original poems.

*Poetry*

The Light of Eden and Other Poems. (Melb., H. W. Mills.) 1890.

Federation: A Poem. (Melb., Cole.) 1895.

Hymns of the Night. (Hobart, Tasmanian News.) 1902.

**Bulcock, Emily Hemans** (Mrs William Bulcock, née Palmer)

*Poetry*

Jacaranda Blooms and Other Poems. (Brisb., Old Book Depot.) 1923.

From Quenchless Springs. (Brisb., the author.) 1944.

**Buley, Ernest Charles**

*Fiction*

*Published by Mills & Boon, London:*

Golden Barb's Victory, or The Inventor's Race-horse. 1919.

Paddy Doran, or The Boxing Jockey. 1919.

The Luck of Mapledown. 1920.

The Fool of Fortune, or Love and the Turf. 1920.

*Published by Hutchinson, London:*

The Girl from Down Under: A Story of Love and Racing. Cheap ed. 1925.

Half Her Kingdom: A Racing Story. Cheap ed. 1925.

The first editions of these two works not traced in English Catalogue.

Buley's novels relate mainly to racing and boxing in England, with occasional Australian references: his writings bear traces of the influence of Nat Gould. He also wrote *Australian Life in Town and Country* (1905), *North Brazil: Physical Features and Natural Resources* (1914), *South Brazil: Physical Features and Natural Resources* (1914), *Glorious Deeds of Australasians in the Great War* (1915), and *A Child's History of Anzac* (1916).

**Bull, Charles Ripley.** See under Darling, James Ralph.

**Bull, John James, and Bevan, William Austin**

*Poetry*

Poppy Fields of France, and Other Verses. (Melb., Hilton Press.) 1919.

**"Bulla Farmer, A"**

*Poetry*

Rhymes by a Bulla Farmer. (Melb., J. M. Smith.) 1872.

**Bulletin, Sydney**

*Anthology*

A Golden Shanty: Australian Stories and Sketches; Prose and Verses by *Bulletin* Writers. (Syd., Bulletin Co.) 1890.

This selection was made by J. F. Archibald in collaboration with F. J. Broomfield. Among the authors are Edward Dyson, Henry Kendall, Victor Daley, "Banjo" Paterson, John Farrell, James Edmond, F. Myers, Thomas Bracken, J. M. Marsh, J. O'Byrne, A. Desmond, E. Lowe, and Henry Lawson.

The *Bulletin* Story Book: A Selection of Stories and Literary Sketches from the *Bulletin*, 1880-1901. (Syd., Bulletin Co.) 1901.

Edited by A. G. Stephens. The writers include J. F. Millington, James Edmond, J. R. Watson, Louis Becke, Henry Fletcher, Ernest Favenc, J. J. O'Meara, "A. Chee", Louise Mack, J. Evison, Albert Dornington, F. Marriott Norris, Henry Lawson, Perce Abbott, G. J. V. Mackay, Amy Mack, "E. and O.E.", Graham Kent, Nellie Bruton, "Victor Zeal", "C.W.", T. H. Prichard, W. B. Young, John B. Castieau, Max Merroll, E. J. Dempsey, F. F. Elmes, Edward Dyson, E. F. Squires, "Omicron", "G.", "Frank Renar" (Sir Frank Fox), "Brogden", F. S. Delmer, Mabel Holmes, J. J. Poynton, "F.M.W.G.", Maud Light, C. H. Souter, A. Conway, A. Rose-Soley, A. C. McCay, "Omega", "Hoiya", "Robin Studholme", A. B. Paterson, Barbara Baynton, "Weka", J. H. Greene, Arthur H. Davis ("Steele Rudd"), Ethel Mills, Roderic Quinn, Alex. Montgomery, Victor J. Daley, F. Rollett, Phil Mowbray, "Ponte", "Boiling Billy", "J.P.", L. De Bakker, E. S. Sorenson, and Alex Allan.

The *Bulletin* Reciter: A Collection of Verses for Recitation from the *Bulletin*, 1880-1901. Ed. by A. G. Stephens. (Syd., Bulletin Co.) 1901.

Enlarged ed. (Syd., Bookstall.) 1940. Several other editions published. The writers include E. Fisher, W. E. Carew, W. H. Ogilvie, Ethel Mills, Jack Mathieu, R. Bedford, P. E. Quinn, Dora Wilcox, J. Crawford, T. H. Ord, C. H. Souter, W. Long, Ethel Castilla, R. Stewart, T. E. Spencer, J. Shaw Neilson, F. Rollett, E. Dyson, "Uloola" (G. D. Humphrey), E. J. Dempsey, "Quilp N" (Will Lawson), Cecil Poole, Ambrose Pratt, Elsie Espinasse, G. E. Evans, S. C. White, N. M. O'Donnell, T. A. Wilson, Frank Belman, Victor Daley, "John Carew", G. H. Gibson, E. J. Brady, A. H. Adams, J. H. Greene, Evelyn Threlfall, Bernard Espinasse, Barcroft Boake, Rod Quinn, Francis Kenna, Frank Morton, W. T. Goodge, A. B. Paterson, Henry Lawson, John Farrell, A. G. Stephens, and Hugh McCrae.

2nd Series. (Syd., Bookstall.) 1933.

The *Bulletin* Book of Humorous Verses and Recitations. (Syd., Bookstall.) 1920.

Selected and edited by Bertram Stevens. Other editions published. Cover title of some editions reads: "Bulletin Reciter", Ser. 2. See *supra*. The writers include Gordon Bennett, J. Lindo Webb, J. B. Dalley, Zora Cross, E. Dyson, C. J. Dennis, C. H. Souter, Henry E. Horne, H. A. Mercer, John Barr, Victor Daley, Vance Palmer, D. M. Wright, F. Born, M. Grover, R. J. Cassidy, E. O'Ferrall, W. T. Goodge, Harrison Owen, Eardley Turner, A. P. Rogers, George Lash Gordon, T. E. Spencer, E. Fisher, Harry Morant, G. H. Gibson, E. N. McCulloch, Norman Campbell, Cripps Clark, Peter Airey, W. B. Dalley, R. J. Withers, Randolph Bedford, Frank Henty, J. Alex Allan, and Stephen Sherry.

The Sydney *Bulletin*, besides issuing the above publications, had an important effect upon Australian writing, described in the Introductory Outline under the headings, "The Bush Ballad", "Contemporaries of the Bush Balladists", and "The Emergence of the Australian Short Story", with special mention of the influence of J. F. Archibald and A. G. Stephens. An account of Stephens is given with the list of his books.

Archibald wrote no books, but his part as joint founder of the journal and as main promoter of its early literary aims warrants a biographical note here. John Feltham Archibald, who in his earlier years substituted Jules Francois for his baptismal names, was born at Kildare, near Geelong, Victoria, on 14th January 1856. He was educated at a Roman Catholic school at Warnambool, apprenticed there as a boy to the publishers of the *Examiner*, and worked more or less casually as a journalist in Melbourne, in Queensland, and at Sydney, where he joined the staff of the *Evening News*, with John Haynes as a colleague. They left it and on 31st January 1880 published the first number of their weekly, the *Bulletin*. In August 1881 W. H. Traill became registered proprietor and manager, and was in charge when, in 1882, both Archibald and Haynes, unable to pay the costs of a judgment against them with contemptuous damages for libel attributed to matter published in January 1881, went to jail until, six weeks later, they were helped by donations which made their release possible. Traill having become editor, with Archibald as his deputy, Haynes dropped out. In 1886 Traill sold his interest in the journal to Archibald, who edited it until 1903. Some years of ill health followed, including a mental breakdown, and his recovery left him with weakened powers, and in 1914 he in turn sold out. During the last year of his life he was literary editor of the then newly begun *Smith's Weekly*. He died on 10th September 1919. He was instrumental in the founding by the *Bulletin* management in 1907 of a monthly, the *Lone Hand*, which lasted seven years. A survey of the *Bulletin's* activities and staff is contained in the special 92-page Jubilee Number of 29th January 1930. The *Bulletin's* literary section, the Red Page—so called because printed on the inside front page of its cover of red paper—was started as such by A. G. Stephens in 1896, afterwards edited successively by Arthur H. Adams, Bertram Stevens, David McKee Wright, Cecil Mann, J. B. Dalley, and Douglas Stewart, besides several periods of interim control by others.

**Bulletin Book of Humorous Verses and Recitations.** *See under* Bulletin, Sydney.

**Bulletin Reciter.** *See under* Bulletin, Sydney.

**Bulletin Story Book.** *See under* Bulletin, Sydney.

**Bunch of Shamrocks, A.** *See under* Winter, J.

**Bundey, Ellen Milne** ("Lyell Dunne")  
*Poetry*

*Published by Wigg, Adelaide:*

*Psyche and Other Poems.* 1897.

*The Music of the Spheres.* 1898.

*The Knight of the Southern Cross and Other Poems.* 1901.

*The Muses' Grot and Other Poems.* 1906.

*For the King.* 1917.

**Bunster, Grosvenor, and Thatcher, Richmond**  
*Anthology*

*It Runs in the Blood: A Colonial Serio-Comicality.* Illust. (Bathurst, N.S.W., Western Independent; Syd., Gordon & Gotch.) 1872.

Other contributions by "Buster" (Don Mayne).

Bunster edited with Harold Stephen *Our Christmas Budget* (1872), to which he also contributed stories and poems.

**Burbidge, Dighton William**

*Fiction*

*Harvest of Mischief.* (Melb., Celadon Press.) 1947.

*With E. R. Burbidge:*

*More Lasting Than Bronze.* (Melb., Hicks Smith & Wright.) 1948.

**Burdekin, Mrs Katharine Penelope**

*Fiction*

*Anna Colquhoun.* (Lond., Lane.) 1922.

**Burden, Mrs Eleanor Constance** ("E.C.B.")

*Poetry*

*Verses,* by E.C.B. (Adel., R. M. Osborne.) 1916.

**Burge, Linda** (née Webb)

*Fiction*

*Wild Poppies.* (Melb., M. L. Hutchinson.) 1924.

*Wings Above the Storm.* (Melb., National Press.) 1944.

**Burgess, Joseph** ("Batcher")

*Poetry*

*Rosalie and Other Verses.* (Syd., Sands.) 1910.

**Burke, James Lester**

*Fiction*

*The Adventures of Martin Cash.* Ed. by J. L. Burke. (Hobart Town, Mercury.) 1870.

Bushranging adventures, mainly autobiographical, with data for comparison of references in Tasmanian bushranging fiction.

Another ed., entitled *Martin Cash, the Bushranger of Van Diemen's Land in 1843.* (Hobart.) n.d.

**Burkinshaw, Percy J.**

*Poetry*

*In the Bower of Song.* (Maryborough, Qld, J. N. Gearing.) 190-.

**Burn, David**

*Fiction*

Plays, vol. ii: Our First Lieutenant and Fugitive Pieces, in Prose. (Hobart Town, S. A. Tegg.) 1842.

Calypso: A Coruscation of 1798. (Anon.) (Hobart.) c. 1844.

Privately issued 4-page folio, double columns, no title page. A naval story associated with Emma Hamilton. Also bound in boards, eight chapters reprinted from a newspaper, with MS. title page "Emma Mordaunt, (the Predestinate!) a Tale of Circumstantial Evidence" (anon., c. 1884). Based on a Scottish trial of 1814, with an interlude at Sydney, about 1830.

*Poetry*

Plays and Fugitive Pieces, in Verse [and Prose]. 2 vols. in 1. (Hobart Town, S. A. Tegg.) 1842.

See commentary, *infra*. Pagination continuous with inserted title page, vol. ii: Our First Lieutenant and Fugitive Pieces, in Prose.

The Burn MSS. in the Mitchell Library include the play "Wanted, a Governess" (1836), "Naturae: An Illustration of an Eastern Proverb" (1845), "The Bushrangers" (a play, of which only the epilogue appears in Plays), "Mary Stuart: A Tragedy", "Australia, Parts 1-3: New South Wales 1844" (a descriptive account), "Letters from Tasmania: Overland Expedition of Sir John and Lady Franklin and Suite to Macquarie Harbour" (1842), "Reminiscences" (1825-44), and "Diary" (1850-1 and 1855-8). See *The Mitchell Library*, ed. by Ida Leeson (1936). Burn was the editor of *The South Briton, or Tasmanian Literary Journal* (1843).

The first of the two volumes bound as one comprises the first book of verse drama published in Australia. It consists of "Queen's Love", in five acts, the principal characters being James VI of Scotland, his Queen (Anne of Denmark), and Margaret Twinston; "Regulus", in five acts, with its action in Rome and Carthage; "De Rulle-court, or Jersey Invaded", in three acts, connected with military operations on the island in 1871; and "Loreda", in three acts, with its action in Sicily. There are also some separate poems, including an epilogue to Burn's Australian drama, "The Bushrangers", though the play itself is omitted. Volume ii consists of a prose drama, "Our First Lieutenant", which is a two-act farce on a nautical theme, and five short stories. "The Bushrangers" and "Our First Lieutenant" (the latter under its original title, "Manias and Maniacs") were performed in Edinburgh, and "Queen's Love" was produced in Sydney. Born in England about 1800, Burn, after serving in the navy, emigrated to Tasmania in 1826. There, and in voyages to and from the colony, he continued his activities as a writer formerly associated with London literary circles. He was active in the agitation against transportation and in other public affairs in Tasmania. He afterwards lived in Sydney, and during the later part of his life was a journalist in New Zealand. He died at Auckland in 1875. For further reference see Morris Miller's *Pressmen and Governors* (1952).

**Burnage, William Aubrey**

*Fiction*

A Novel Without a Name. (Newcastle, N.S.W., Herald and Advocate.) 1878.

Bertha Shelley: The Lily of the Hunter Valley. (No imprint.) n.d.

A romance of the eighteen-forties, which includes some original verses. It was probably published before 1878.

Burnage was the author of a political satire in verse, entitled *Peep Behind the Scenes* (1877), and of *A Swim for a Wife*, published (?) before 1878; also of "Constance".

**Burnell, F. S.**

*Poetry*

Before Dawn and Other Poems. (Syd., W. Brooks.) 1912.

A Sallet of Songs. (Lond., Holden & Hardingham.) 1920.

Frederick Spencer Burnell was born in Sydney in 1880, and graduated in Arts at the university there. He was special correspondent for the *Sydney Morning Herald* with the New Guinea Expedition in 1914, and compiled an illustrated record, *How Australia took German New Guinea* (1915), and a more detailed account, *Australia versus Germany: The Story of the Taking of German New Guinea* (1915). As the result of further travels he wrote *Rome* (1930) and *Wanderings in Greece* (1931). *A Sallet of Songs* includes work reprinted from the earlier collection after revision. Much of his poetry is in the mood of a Celtic half-light which transmutes realities into the dreams they inspire, a world of the imagination "east of the sun, west of the moon". A consequence of this habit of abstraction is that such poems as "From Middle Harbour, Sydney" or "Moonrise on the Australian Coast" have no local suggestiveness beyond their titles. A closer descriptive effect emerges from the glamour of tropic places which provide the themes of "Isles of Indolence", forming the second part of *A Sallet of Songs*:

*Those lands of languorous days and hot still nights,  
Heavy with stars, or a strange moon that seems  
A magic mirror of forgotten dreams;  
The small brown huts, the fire-flies' wavering flights  
Threading the purple dark with golden lights;  
Green walls of jungle whence a peacock screams;  
Ploughed rice-fields where the buffalo strains and  
steams;  
And, over all, the mountain's misty heights.*

His work throughout has the same careful but easy finish.

**Burns, Bernard**

*Poetry*

A Song of Australia. (Syd., Chmelnitzki-Shell.) 1941.

**Burns, E. Annie**

*Poetry*

The Four Pictures. (Shepparton, Vic., the author.) 1903.

**Burns, James Drummond**

*Poetry*

In the Dawning of the Day: In Memoriam J. D. Burns, late Corporal 21st Battalion, 6th Brigade, A.I.F. (Melb., Brown, Prior.) 1916.

**Burns, William**

*Poetry*

The Poetical Works of William Burns. (Maryborough, Qld, W. S. Lambert.) 1885.

**Burton, Roy S.**

*Fiction*

Bullets Pay the Bill. (Syd., Transport Publ. Co.) 1946.

**Burt, T.**

*Poetry*

Moonta Musings in Rhythmic Rhyme, by a Moonta-ite. (Moonta, Vic., Advertiser.) 1885.  
Jubilee Ode! Adelaide Industrial Exhibition, 1887. (Moonta, Vic., Advertiser.) 1887.  
Mentmore Towers: A New, Original and Descriptive Poem. (Adel., T. S. Carey.) 1890.

**Bush, W. E.**

*Poetry*

The Book of Books: A Rhythmic Review of the Sacred Scriptures. (Brisb.) 1934.

**Bush Ballads.** *See under* Stevens, Bertram.

**Bush Tales by Old Travellers.** *See under* Pyke, William Thomas.

**Bush Yarns, by Authors on the Wallaby.** 2nd ed. (Melb., Cameron, Laing.) 1884.

Contributors to this anthology include "Frank Morley" (Stuart Reid), Donald Cameron, R. P. Whitworth, Janet Carroll, J. Brunton Stephens, H. W. H. Stephen, and F. J. Broomfield.

"**Bushman, A**" (1). *See* Christie, William Harvey.

"**Bushman, A**" (2). *See* Sidney, John.

"**Bushman, Jim**". *See* Sayce, Conrad Harvey.

"**Bushman, The**". *See* Custance, James.

**Bushmen, Publicans and Politics.** (Deniliquin, N.S.W., D. G. Jones.) 1869.  
*Fiction.*

"**Bushwoman**". *See* Archer, Laura M. Palmer.

**Busse, Wilfred Clarence**

*Fiction*

The Blue Beyond: A Romance of the Early Days in South-Eastern Australia. (Lond., Hutchinson.) 1930.

The Golden Plague: A Romance of the Roaring 'Fifties. (Lond., Hutchinson.) 1930.

Aust. ed. (Melb., Whitcombe & Tombs.) 1931.

*The Blue Beyond* is a romance of overlanding from Sydney to "Australia Felix" in the late eighteen-thirties. *The Golden Plague* is a romance of the Ovens goldfields of north-eastern Victoria during the eighteen-fifties, linked with a bushranging tragedy of the Riverina. Busse was born at Chiltern, Victoria, and educated at the local State school and at Wesley College. He graduated in Law at Melbourne University in 1925. In early years he lived on a grazing property near Barnawartha, Victoria, and became familiar with bush life. His study of historical documents of the periods he deals with in his novels contributes to their authentic imaginative effect.

"**Buster**". *See* Mayne, Don.

**Butler, Alfred**

*Fiction*

The Castaway, etc. (Melb., Victorian Publ. Co.) 1886.

Contains religious stories and some poems. Cover title and imprint read *Stray Sketches*, by Alfred Butler. Melb., Gordon & Gotch; A. J. Smith, 1887.

Author of "Edna".

**Butler, Bertha**

*Poetry*

Resolutions and Other Poems. (Brisb., the author.) 1937.

**Butler, Geoffrey**

*Poetry*

Under Age. Illust. (Hobart, the author, printed by Cox, Kay.) 1932.

**Butters, William**

*Poetry*

For God and King: Australian Poems. (Syd., Thompson Printery.) 1913.

**Button, Clifford Norman**

*Essays*

Gleanings from the Glebe. (Syd., J. Evans.) 1923.

Author of *Out of Focus: Short Talks to Boys and Girls* (1928).

"**Bwinage**"

*Poetry*

Peep Behind the Scenes by Bwinage. (Syd., C. E. Fuller.) 1877.

**By Creek and Gully.** *See under* Fisher, Lala.

**Byrne, Desmond**

*Criticism*

Australian Writers. (Lond., Bentley,) 1896.  
Includes Marcus Clarke, Henry Kingsley, Ada Cambridge,  
A. L. Gordon, "Rolf Boldrewood", Mrs Praed, and "Tasma".

**Byrne, Herbert James**

*Poetry*

Australia Futura and Other Poems. Foreword by  
the Rev. G. H. Wright. (Adel., Gillingham.)  
1928.

Songs of a Southerner. (Adel., Hassell.) 1935.

**Byrne, M. B.**

*Poetry*

Fern Fronds and Wattle Whispers. (Geelong,  
Vic., H. Franks.) 1885.

**Byrne, Susannah Alice ("Oolilee")**

*Fiction*

The Turn of Fortune's Wheel, or The Ways of  
the World, by Oolilee. Preface by H. H.  
Champion. (Melb., Bruce & Davies.) 1907.

# C

"C." See Cuthbertson, James Lister.

"C.C." See under Gardner, Alfred F.

"C.I.D." See Dick, Charlotte Isobel.

"C.T." See Treloar, Mrs C. M.

"Cable, Boyd". See Ewart, Ernest Andrew.

## Cadey, Prudence

### Fiction

Broken Pattern. (Wisbech, Cambs, Fenland Press.) 1933.

## Caffyn, Kathleen

### Fiction

Published by Hutchinson, London, unless otherwise stated:

A Yellow Aster, by Iota. 3 vols. 1894.  
Another ed., in 1 vol. 1894

Children of Circumstance, by Iota. 3 vols. 1894.

A Comedy in Spasms, by Iota. 1895. (Zeit-Geist Library.)

The Quaker Grandmother. 1896.

Poor Max. 1898.

Ann Mauleverer. (Lond., Methuen.) 1899.

The Minx. 1900.

The Happenings of Jill. 1901.

He for God Only. 1903.

Patricia: A Mother. 1905.

Smoke in the Flame. 1906.

The Magic of May. (Lond., Nash.) 1908.

Published by Hurst & Blackett, London, unless otherwise stated:

Whoso Breaketh an Hedge. 1909.

Dorinda and Her Daughter. 1910.

The Fire-seeker. (Lond., Nash.) 1911.

Two Ways of Love. 1913.

Mary Mirrilees. 1916.

Mrs Caffyn's pen-name, "Iota", should not be confused with that of the author of *Kooroona*. In *A Comedy in Spasms* a station owner's death during times of drought forces a mother and her family to go to England rather than live in genteel poverty in Melbourne. *Dorinda and Her Daughter* begins with a wealthy Australian's departure to England, and ends with the migration of young Englishmen to Australia in illustration of the idea that experience in the new land can liberalize traditional views instilled by the old one. To Mrs A. Patchett Martin's *Cohee: Tales of Australian Life by Australian Ladies* (1891) Mrs Caffyn contributed a story of some sixty pages, entitled "Victims of Circe", a Victorian station story with Melbourne and Tasmanian associations. She also contributed to *By Creek and Gully*, ed. by Lala Fisher (1899).

The novelist who wrote variously as Kathleen Caffyn, Mrs Mannington Caffyn, "Iota", and K. Mannington Caffyn, but mostly as "Iota" was, before her marriage to Stephen Mannington Caffyn (q.v.), Kathleen Hunt. She was born in Ireland about 1855, married in 1879, and a year later came with her husband to Sydney. He practised medicine there and afterwards in Melbourne until 1892, when they returned to London. She died in 1926. While in Australia she contributed to the press, but all her novels except the first one were written after she returned to England. Her connection with Australia as an author is accordingly slight, particularly as she made comparatively little use of her Australian experience in her writings. *The Yellow Aster* gained her a reputation as a serious novelist. Its theme is the growth of love through maternity in the daughter of parents who, more interested in their scientific work than in their parental obligations, have brought her up and educated her without religious influences. The author's concern with such problems, in association with clear characterization, is typical of her novels generally, though it sometimes impedes her narrative and makes her dialogue prolix. A note on her books connected with Australia appears at the foot of the bibliographical list above.

## Caffyn, Stephen Mannington

### Fiction

Miss Milne and I. (Lond., Remington.) 1889.

4th ed. (Lond., Hutchinson) 1894.  
Other eds published with a preface

Poppy's Tears. (Lond., Chapman & Hall.) 1890.

Stephen Mannington Caffyn, born in England in 1851, was a medical practitioner who married in 1879 Kathleen Hunt, afterwards well known as a novelist under the pen-name of "Iota". They came to Australia in 1880 and remained until 1892. He contributed to the *Bulletin*, the *Centennial Magazine* and other journals, and was the author of medical pamphlets. A description of him is contained in Hugh McCrae's *My Father and My Father's Friends*, which is incorporated with *Story-Book Only*, where A. G. Stephens is quoted as saying, "Looking back over *Bulletin* contributors, Mannington Caffyn is perhaps the one who rose highest as an artistic storyteller. There are others who have gained as great, or greater, results, but their work will not bear regarding so often."

## Calder, Freda Mary Bussell ("Freda Vines")

### Poetry

The Maker of Music. 2nd ed. (Perth, Pitman.) 1944.

Author of books for children.

**Calder, George**

*Fiction*

Stirring Events Ashore and Afloat. (Melb., Cole.) 1897.

Editor and translator of *Gaelic Songs of Duncan MacIntyre*.

**Caldwell, Alice M. V.**

*Fiction*

Love's Tribute, or What the Sea Never Told. (Melb., Specialty Press.) 1909.

**Caldwell, Robert** ("Andrew Cochrane")

*Drama*

The Philosopher, or Fragments of a Nineteenth Century Drama. (Adel., Advertiser.) 1881.

*Fiction*

Granite Rocks and Ozone: A Two Weeks' Leave on Full Pay, by Andrew Cochrane. (Adel., Bonython.) 1902.

*Poetry*

The Lady Alice, or Love Triumphant: A Poem. (Adel., Advertiser.) 1874.

A Vision of Toil and Other Poems. (Adel., Advertiser.) 1875.

The Australian Year and Other Poems. (Adel., Chronicle.) 1876.

Interpretations and Musings. (Adel., Burden & Bonython.) 1890.

In Our Great North-West, or Incidents and Impressions in Central Australia. (Adel., Bonython.) 1894.

The Pioneers and Other Poems. (Adel., Sands & McDougall.) 1898.

Summer Fruits and Autumn Flowers. (Adel., Bonython.) 1900.

Granite Rocks and Ozone, by Andrew Cochrane. (Adel.) 1902.

Adam Gowrie, or The Australian Farmer: An Agrarian Epic. (Adel., Bonython.) 1903.

The German Band and the Morning Minstrels; also Occasional Pieces. (Adel., Vardon.) 1908.

Born near Ardrossan, Scotland, in 1843, Caldwell came to Adelaide in his early years. He became a member of the South Australian House of Assembly in 1884.

"Caliban". See Stuart, Hector A.

**Callahan, Doris.** See Jones, Doris Egerton.

**Calvert, Caroline.** See Atkinson, Caroline.

**Cambell, Z.** ("Aroz")

*Fiction*

Mrs Button's Boarders; Their Adventures: A Sydney Romance by Aroz. (Syd., Edwards, Dunlop.) 1890.

Alcedama. (Syd., W. Brooks.) n.d.

Probably published prior to *Mrs Button's Boarders*.

This author also used the pseudonym "Aroz Le Bam", an anagram of "Zora Mabel".

**Cambridge, Ada**

*Fiction*

My Guardian: A Story of the Fen Country. Illust. (Lond., Cassell.) 1878.

In Two Years Time. 2 vols. (Lond., Bentley.) 1879.

A Mere Chance. 3 vols. (Lond., Bentley.) 1882.

A Marked Man: Some Episodes in His Life. 3 vols. (Lond., Heinemann.) 1890.

Originally serialized under the title of "A Black Sheep". Another ed., in 1 vol. 1891.

The Three Miss Kings. (Lond., Heinemann; Melb., Melville, Mullen & Slade.) 1891.

Not All in Vain. (Lond., Heinemann; Melb., Melville, Mullen & Slade.) 1892.

A Little Minx: A Sketch. (Lond., Heinemann.) 1893.

A Marriage Ceremony. 2 vols. (Lond., Heinemann.) 1894.

4th ed., in 1 vol. 1896.

Fidelis. 3 vols. (Lond., Hutchinson.) 1895.

4th ed., in 1 vol. 1896.

A Humble Enterprise. Illust. (Lond., Ward Lock.) 1896.

Aust. ed. (Melb., Cole) n.d.

At Midnight and Other Stories. (Lond., Ward Lock.) 1897.

Materfamilias. Illust. (Lond., Ward Lock.) 1898.

Path and Goal. (Lond., Methuen.) 1900.

The Devastators. (Lond., Methuen.) 1901.

The Sisters. (Lond., Hutchinson.) 1904.

A Platonic Friendship. (Lond., Hurst & Blackett.) 1905.

A Happy Marriage. (Lond., Hurst & Blackett.) 1906.

The Eternal Feminine. (Lond., Hurst & Blackett.) 1907.

The Making of Rachel Rowe. (Lond., Cassell.) 1914.

*Poetry*

The Manor House and Other Poems. (Lond., Daldy, Isbister.) 1875.

Unspoken Thoughts. [Anon.] (Lond., K. Paul.) 1887.

The Hand in the Dark and Other Poems. (Lond., Heinemann.) 1913.

Prior to arrival in Australia, Ada Cambridge published *The Two Surplises: A Tale*, reprinted from the *Churchwoman's Companion* (1865), *Hymns on the Litany* (1865), *Hymns on the Holy Communion* (1866), and *The Vicar's Guest: A Tale* (1869). Her first novel in Australia, "Up the Murray", appeared in the *Australasian* (1875) as a serial under the initials of "A.C.", and has not been published in book form. Other novels, not in book form, to be found in the *Australasian* are "Dinah" (from Dec. 1897), "Missed in the Crowd" (from Oct. 1881), "Across the Grain" (from Oct. 1882), "Mrs Carnegie's Husband" (from Nov. 1884), and "Against the Rules" (from Nov. 1885).

Ada Cambridge is included in Desmond Byrne's *Australian Writers* (1896). She contributed to the *Australian Ladies' Annual* (1878), to *Childhood in Bud and Blossom*, ed. by J. Lake (1900), and to *Garran's Picturesque Atlas of Australasia* (1886).

Ada Cambridge was born in Norfolk, England, on 21st November 1844. She was the eldest daughter of Henry Cambridge and

Thomasine, daughter of Dr Charles Emerson, of Shipdham, Norfolk. On 24th April 1870 she married a clergyman, George Frederick Cross, and a few weeks later accompanied him to Australia, where he was Church of England minister successively at the Victorian towns of Yackandandah, Ballan, Coleraine, Bendigo, and Beechworth. In 1893 he became vicar of Holy Trinity, Williamstown, retired in 1909, and died soon afterwards. Ada Cambridge, after a visit to England, returned to Melbourne, where she remained until her death on 19th July 1926. She is commemorated by a bronze tablet in the Williamstown town hall. Autobiographical details and reminiscences are contained in her two books, *Thirty Years in Australia* (1903), and *The Retrospect* (1912). In England she had written religious stories and hymns. Within three years of her arrival in Victoria she began writing for the *Australasian*, in which her first novel, "Up the Murray", under the initials of "A.C.", appeared as a serial in 1875, but it is one of several, mentioned above, not printed in book form.

The poem which gives its title to her book, *The Manor House and Other Poems*, is a sentimental narrative in which occur descriptions of foreign places somewhat in the manner and cadence of Oscar Wilde's "The Sphinx". Another, "By the Camp Fire", is one of her few poems of the Australian bush, and catches the atmosphere better than most of them. Mainly the contents are reflective, occasionally with a devotional tone, though there is also that questioning of the conventions of faith and morals of her time which caused her, after the publication of her second collection, *Unspoken Thoughts*, to withdraw it from circulation. A quarter of a century later she reprinted some of its items in *A Hand in the Dark and Other Poems*. Among her sonnets, a form she uses effectively, "Faith", balancing hope against doubt, is typical of her approach to what she calls "the maddening mystery". She is concerned, too, with the social ills of an age that can be complacent "To live so fast and be so slow to learn". She suggests that marriage cannot be sanctified by law without love, but an equally characteristic note is the faintly ironic realism of her consolation for love unrequited in "Good-bye": "Your heart is broken now, but it will mend."

These unorthodox views are expressed occasionally in her novels, most sharply in dialogue. There is even, in *A Marked Man*, besides a similar situation in *A Marriage Ceremony*, a passage in which a husband, Richard Delavel, with the prospect of being united to another woman whom he loves, exults in his wife's death, though he has been unfailingly kind to her:

I am aware that it is in very bad taste, but that doesn't make it the less true. Do you suppose people are never glad when their relatives die? They are—very often; they can't help it; only they pretend they are not because it seems so shocking.

In *The Three Miss Kings*, Yelverton, an Englishman who has turned an ancestral mansion

into a hostel for slum children, explains the project thus:

O, what I do doesn't involve success or failure. It's outside all that, just as *they* are. They're only brutes in human shape—hardly human shape, either; but I have a feeling for brutes. I love horses and dogs—I can't bear to see things suffer. So that's all I do, just comfort them where I can, in their own way; not the parson's way—that's no use. I wouldn't mock them by speaking of religion—I suppose religion, as we know it, has had a large hand in making them what they are. . . . I don't bother about their souls, because I know they haven't got any; I see their wretched bodies, and that's enough for me.

*A Humble Enterprise*, a simple romance of a girl who starts a tea-room in Little Collins Street, opens with an account of her father's death that almost makes fun of it.

These departures from the author's general acceptance of social and literary conventions belonging to her period, though refractory, are not really contradictory. Her dislike of humbug, including the merely demonstrative aspect of bereavement, is not expressed pervasively as satire, but has its part in shaping characters and situations in the course of narratives that must necessarily take the social background for granted, "the laws of literary romance being", as she says in conformity with the taste of the time, "so much at variance with the laws of nature". The love-interest of her stories inclines rather from youth to maturity, with admiration directed from "the airs and graces, the superficial brightness, of conventional girlhood" to beauty "of natural dignity and ease". She even insists on loveliness where there is physical defect, as in the ugliness of Adam Drewe which, in *Fidelis*, revolts his too unnatural mother, and also as regards the disfiguring birthmark of Hilda Donne in *A Marriage Ceremony*.

So far as the Australian scene is concerned, Ada Cambridge's novels indicate rather than evoke it, with an effect that is on the whole perfunctory. Whether it be the Sydney waterways or the Victorian seafront at St Kilda and Williamstown, as in *Fidelis*, or aspects of and events in Melbourne as in *The Three Miss Kings* and *A Humble Enterprise*, or even the more deliberate descriptions of country places as at the opening of Chapter II of *Not All in Vain*, the terms are not lastingly vivid or atmospheric. She portrays the colonial middle class mainly against a domestic background of the social conventions they have brought from England, whither many of her characters eventually recede, and the Australian environment is therefore not much more than an incidental decoration of her themes.

#### Cambridge, Rex

##### Fiction

Quick Trigger Bill. (Syd., Transport Publ. Co.) 1946.



**Cameron, A. M.**

*Poetry*

What Was and Is. (Syd., Gibbs, Shallard.) 1882.

**Cameron, Alexander**

*Drama*

Australia Felix, or Sir Valiant Love: A Drama in Blank Verse. [Anon.] (Syd., Angus & Robertson.) 1892.

**Cameron, Charles Innes**

*Poetry*

Poems and Hymns. (Geelong, Vic., J. Purdie.) 1870.

**Cameron, Donald ("Demonax")**

*Fiction*

The Mysteries and Miseries of Scrippopolis: An Account of a Week in Sandhurst by Demonax. (Melb., McCarron, Bird.) 1873.

Mysteries of Melbourne Life: A Story by the Author of Scrippopolis. (Melb., Mason, Firth.) 1873.

Transformations, or Scenes and Seances: A Sequel to Scrippopolis, being Raps from the Spirit of Demonax. (Melb., Mason, Firth.) 1873.

**Cameron, Innes**

*Fiction*

Home Fires Burning. (Melb., Chesterhill Press.) 1948.

**Cameron, John**

*Fiction*

The Foreman of the Cross Sixty. Illust. (Melb., Colorgravure.) 1949.

**Cameron, John X. A.**

*Fiction*

The Spell of the Bush. Illust. (Syd., Bookstall.) 1909.

Cameron was a brother of Mary Gilmore. He left Australia in 1899.

**Cameron, Mary.** *See* Gilmore, Mary.

**Campbell, A. R.**

*Poetry*

Songs and Whispers. (Geelong, Vic., G. Mercer.) 1888.

**Campbell, Alexander P.**

*Essays*

The Great Hill Climb. (Syd., Angus & Robertson.) 1930.

**Campbell, Anita**

*Fiction*

Apostrophe to David. (Syd., Currawong.) 1944.  
Whither Thou Goest. (Syd., Currawong.) 1945.  
Dawn is a Signal. (Syd., Currawong.) 1946.

**Campbell, Catharine Cue.** *See* Cue-Campbell, Catharine.

**Campbell, Charles Jackson**

*Poetry*

The Hidden Strings. (Syd., Angus & Robertson.) 1946.

**"Campbell, Constance".** *See* Rowsell, Dorothy C.

**Campbell, David**

*Poetry*

Speak With the Sun. (Lond., Chatto & Windus.) 1949.

David Gordon Campbell was born in 1911 at Ellerslie station, near Adelong, New South Wales, educated at The King's School, Sydney, and at Cambridge, and during the second world war became a wing-commander in the R.A.A.F. His familiarity as a pastoralist with outback life manifests itself as a finer assimilation of the experience upon which the bush balladists drew, as in "The Sundowner's Dream", "Harry Pearce", and "The Stockman", with some analogous use of refrains, exemplified in "Small Town Gladys" and "Summer". His various other verse thoughtfully combines tones of the cultivated lyric with the diction and manner of contemporary poetry of statement. This latter element tends to free the forms throughout, though they retain a recognizable symmetry aided generally by rhyme. The title-poem, which gives universal distance to a magpie's moonlight song in the dead timber, is characteristic of the manner in which the author deepens his clear pictorial quality:

*From a wreck of a tree in the wash of night  
Glory, glory, sings the bird;  
Across ten thousand years of light  
His creative voice is heard.*

**Campbell, Frances (Mrs Howard Douglas)**

*Fiction*

For Three Moons. (Lond., J. Long.) 1900.

Love the Atonement: A Romance. (Lond., J. Long.) 1901.

Two Queenslanders and Their Friends. (Lond., De La More Press.) 1904.

The Pillar of Dust. (Lond., Arrowsmith.) 1905.

Measure of Life. (Lond., Chapman & Hall.) 1906.

Dear Love: History of Her Summer's Make-believe. (Lond., Hodder & Stoughton.) 1906.

A Shepherd of the Stars. (Lond., Hodder & Stoughton.) 1907.

*Two Queenslanders and Their Friends* is a juvenile romance relating to station life, bush friendships, and the blacks. It is doubtful whether Frances Campbell was an Australian author.

### Campbell, Gordon

#### Poetry

Song of the Snowy River and Other Poems. (Mila, N.S.W., the author.) 1945.

Gone Wandering. (Printed by H. E. Stone, Gordon, N.S.W.) 1947.

Song Unending and Other Poems. (Syd., Gilmour's Bookshop.) 1947.

### Campbell, Helen Orr (Mrs C. H. Jackson)

#### Poetry

The Marriage Contract: An Australian Political Pantomime in Four Acts. (Syd., O. Schulze.) 1899.

The Marriage Contract: A Sketch of the Australian Federal Campaign, in Four Acts, and Other Poems. (Lond., Drane.) 1902.

Gordon League Ballads: Dramatic Stories in Verse. 2nd Series. 1903.

### Campbell, Jean

#### Fiction

Brass and Cymbals. (Lond., Hutchinson.) 1933.

Lest We Lose Our Edens. (Lond., J. Long.) 1935.

Greek Key Pattern. (Lond., Hutchinson.) 1935.

The Red Sweet Wine. (Lond., Hutchinson.) 1937.

The Babe Is Wise. (Lond., Hutchinson.) 1939.

*Published by New Century Press, Sydney, 1943-5:*

Her Fate in the Stars, Folly's Fire, Bed of Roses, Tentacles of Temptation, Passion from Peking, Midnight in Manila, The Man Above Her, The Perfect Lady, Beware of Beauty, Dress-maker's Dream, Sailor's Sweetheart, Passport for Paradise, Beauty at Bay, and Bitter Honeymoon.

Jean McNeil Campbell was born at Melbourne and educated at the Presbyterian Ladies' College there. During the second world war she was attached to the Department of the Army. Her first book, *Brass and Cymbals*, with its action extending from the close of the nineteenth century to the years following the first world war, is a story of the Melbourne Jewish community, with Reuben Levi as the central figure, solid in his religious faith, family dominance, and material prosperity until—having disowned his daughter, Ruth, for her Gentile marriage—the schism widens when his son, Mark, is persuaded by his unscrupulous wife to change his name because of social and other disadvantages. This blow to Reuben's hereditary hopes and pride coincides with the loss of his wealth in ironic circumstances,

wife, Leah. The convincing effect of the whole accumulates through a variety of living episodes. An equally effective but different variety of conscientious detail gives reality to *Greek Key Pattern*, the story of a young Greek, Yianni Andonius, who comes to Melbourne in 1885, and, loyally supported by the girl he marries, as industrious but less astute than he, amasses a fortune as the eventual proprietor of a fashionable restaurant. They bring up a family whose problems reflect the difference between one generation and the next. The book is notable for its active categorical details of Melbourne and the changes the city undergoes in the progress of the story to its conclusion in the years following the first world war. *The Babe is Wise* is a story of this last-named period, with Melbourne as its eventual scene, mainly amid a Jewish community at Carlton. There Borya Tranin, a young refugee poet from the Russian revolution who becomes a drug addict, is brought to live by Triss, an English spinster who has rehabilitated him and married him mainly as a matter of propriety. Though she is devoted to him, her inhibitions, proceeding to some extent from the fact that she is a Roman Catholic, and her lack of understanding of his artistic aspirations, drive him casually to a less worthy woman. Their separation at the end through this suggests her recognition of a universal problem implied in the personal one. Aaron Asch, editor of a Jewish newspaper, is a significant figure in the ensemble. In *Lest We Lose Our Edens* a young married couple, Geoffrey and Alice Rose, become estranged when a legacy brings them wealth, though there is a happy ending. A feature of the story is an abnormal passion for Alice on the part of a revue-star, Masie Golightly. *The Sweet Red Wine* amplifies, in the relations of mother and daughter, the results of a headstrong marriage followed by divorce. Louise, child of the marriage, becomes infatuated with a film-actor from Hollywood, who is really her own father, though the possible disastrous result is averted. The other novels have a lighter intention.

### Campbell, Laurel

#### Poetry

Laurel's Ramblings. (Brisb., the author.) 1935.

### Campbell, Norman

#### Poetry

The Dinky-Di Soldier and Other Jingles. (Syd., Tyrrell's.) 1918.

Campbell, who was for a time on the staff of the *Bulletin*, edited the *Australian Life Digest*. He died in 1941.

### Campbell, Peter

#### Fiction

Telephonic Eccentricities and Echoes, or Australian Federal Jokes by the Yard and Grins by the Ton. (Melb., Syd., A. S. Manders.) 1884.

**Campbell, Mrs Phyllis Violet**

*Poetry*

Creation Dances. (Syd., the author.) 1943.  
The Singing Bridge and Other Poems. (Syd., the author.) 1944.

Author of *Marist Missions, North Solomons* (1943)

**Campbell, R. J.**

*Drama*

The Wife's Brother, or Who the Devil's Charlie:  
A Comedy. (Melb., W. H. Williams.) 1877.

**Campbell, R. W.**

*Fiction*

The Kangaroo Marines. (Lond., Cassell.) 1915.

**Campbell, Rae**

*Poetry*

A Man Comes Home and Other Poems, by Ray Campbell [i.e., Rae Campbell] (Syd., distributed by Australian Board of Missions.) 1946.

A Pool of Peace and Other Poems. (Melb., Bacon.) 1949.

Campbell, Ray. *See* Campbell, Rae.

**Campbell, Ronald Grayson ("Rex Grayson")**

*Fiction*

Snatch and Grab, by Rex Grayson. (Lond., Longmans.) 1938.

Author of *The First Ninety Years* (1949), a history of the printing house of Massina, Melbourne.

**Campion, Sarah**

*Fiction*

If She is Wise. (Lond., P. Davies.) 1935.  
Reprinted 1937.

Duet for Female Voices. (Lond., P. Davies.) 1936.  
Reprinted 1937.

Published by Peter Davies, London, and S. J. Reginald Saunders, Toronto:

Cambridge Blue. 1937.

Thirty Million Gas Masks. 1937.

Unhandsome Corpse. 1938.

Makeshift. 1940.

Turn Away No More. 1940.

Mo Burdekin. 1941.

Bonanza. 1942.

Reprinted 1943.

The Pommy Cow. 1944.

Dr Golightly. 1946.

In a biographical work, *My Father: A Portrait of G. G. Coulton At Home* (London, Michael Joseph, 1929), Sarah Campion reveals herself as Mary, daughter of an English scholastic author.

She was born at Eastbourne, England, and became a teacher, following this profession in Great Britain, Canada, and Germany. Between 1938 and 1940 she was successively in South Africa, New Zealand, and Australia, where she worked in a variety of occupations bringing her into close touch with local life. She later married a New Zealand writer, Antony Alders, and now lives there. Her comparatively brief association with Australia provided the material for the trilogy, *Mo Burdekin*, *Bonanza*, and *Pommy Cow*, telling a story, from birth to death, of an Australian, Moses Burdekin. He is given that name when, as sole survivor of a pioneer family overtaken by flood-waters of the Burdekin River in Queensland, he is found as an unknown baby floating safely in a wooden cradle at a spot called Lucy's Gold. Adopted by Reuben Abraham, a storekeeper, he is still in his boyhood when his foster-father is sent to jail consequent upon an action essentially humane. Mo then takes to the road on horseback, urged by a prospecting quest for gold that becomes his lifelong preoccupation. He is able to indulge this inclination when he inherits some money from Reuben, who dies in jail. Acting as messenger for striking shearers, he is wounded by a trooper, but regains consciousness to find himself nursed by an old playmate, Lucy, wife of Tom McShee, friend of his boyhood. In *Bonanza* Mo is back in the district of his upbringing, infatuated with Rose Mulvaney, wife of a publican. When they go off together overland, he finds that she has murdered her husband. They travel into the Northern Territory, joined by a bushman, Spinaway Clancy, and Rose bears Mo a son. Finding that she is unfaithful to him, with Clancy for her paramour, he leaves them, taking the infant with him, making for goldfields in the Croydon district of Queensland, but the infant dies on the journey. His successful mining venture there gives the book its title. He is almost inveigled into marriage, and enlists with an Australian contingent to fight the Boers in South Africa. *Pommy Cow* tells of his war experience there. Its title is derived from his description of Kate, an English girl, when he reports her presence in a Boer farmhouse. Taken to London with the wounded, he again meets her, preparing a demonstration on behalf of women's suffrage. After his return to Australia he induces her to join him, but because of her feminist principles she will not marry him, until he persuades her to do so when a child is expected. Their comradeship includes journeying from his former Queensland haunts across desert country to Western Australia seeking gold, but ends when, on another prospecting venture without her, he dies in a bog during the northern wet season.

The whimsicality in the naming of Moses Burdekin is a pervasive element throughout these books, expanding into witty description and commentary and outright comic passages, though with underlying indignation at life's brutal compulsion. The writing is easy, rapid, and even

verbosely though intelligently discursive. Its colloquial and sometimes trenchant liveliness makes no unnecessary concessions to mere politeness. An illustration of this is a reference to the "grim struggle with Nature, who is a bitch whenever you fight her, but worse than a bitch in Australia", though she has elsewhere spoken of it as "the only land fit to live in". Her numerous knowledgeable descriptions of places and conditions are exemplified in the account, in *Bonanza*, of the disastrous attempt at settlement by Clancy and his partner in the Northern Territory, and equally vivid scenes of Queensland bush and mining life in that and other books.

Nor is the pattern of this bush a simple pattern: it is a pattern so subtle that (it is said) the foreigner cannot see the Australian landscape at all, at first. The light is so difficult, the tints so subdued, the tracery of the trees so unlike anything to which the alien eye is accustomed.

There is a similar apprehension of circumstantial background, as in the echoes of the Shearers' Strike and Lane's New Australia experiment, though these factors in the story, in common with the rest, are presented objectively. The characters accord with their surroundings, simple people on the whole, their feelings not probed, even in poignant experiences such as Mo's bush journey with his baby son, but faithfully exhibited, in a multitude of incidents, as part of the sweep of the active general picture. The story of *Turn Away No More* is threaded on the return of the principal characters from Australia to Europe. In *Dr Golightly* Australia provides a slight background for the rather fantastic domestic relations of an English medico who as a young man emigrates in 1837, is resuscitated after being publicly hanged for the murder of his wife, and returns to England, where he dies poisoned by his second wife. Other elements in the pattern of the story are similarly repeated. *Makeshift* contains transitory scenes at Adelaide and Melbourne. An extensive commentary on Sarah Campion is contained in *Southerly*, No. 2 of 1950.

**Candish, Edward**

*Poetry*

Whispering Voices. (Syd., Edwards, Dunlop.) 1888.

**Candish, Sydney**

*Poetry*

Love: A Poetical Essay. (Syd., J. Miller.) 1887.

Candish's Defence: A Review of Colonial Criticism, and Essay on Love. (Syd., Edwards, Dunlop.) 1887.

Poems, Dedicated to My Brother, George, Rockhampton, Queensland. (Syd., Edwards, Dunlop.) 1887.

**Canmore, L.**

*Fiction*

Hector Beaumill. (Melb.) 1865.

**Cannan, Joanna** (*Mrs* H. J. Pullein-Thompson)  
*Fiction*

Pray Do Not Venture. (Lond., Gollancz.) 1937.  
A story of Australian pioneering by an English writer of many popular novels.

**Canticle of the Congregation.** (Hobart Town, J. Moore.) 1848.

A poem.

**Cantor, Stanley J.**

*Poetry*

Israel Vindicandus and Other Poems. (Melb., Atlas Press.) 1906.

**Cape, I. Blanche**

*Fiction*

'Midst Life and Death: A Tale of the Indian Mutiny. (Syd., Penfold.) 1903.

**Capper, Richard**

*Drama*

Dramatic Illustrations of Ancient History. (Melb., Clarson, Massina.) 1867-8.

This title was given to a collection of separate plays, with separate title pages, imprints and pagination. There was no collected list of contents. The plays are mostly in prose and entitled *Judith* (1867), *The Mummy-Makers of Egypt* (1868), *Eurynome* (1868), *Centheres* (1868), *Eadburga* (1868), *Babylon* (1868), and *Nimroud* (1868). *Judith* is described as the sequel to *Waltheof*.

Capper was the author of *An Episode: Batman and Fawknor Discovery of the River Yarra* (1881).

**Caprice.** See under Marks, Dorothea M.

"**Capricornus**". See Ranken, George.

"**Captain, The**". See Ford, Thomas Gillard.

**Carboni, Raffaello.** See Raffaello, Carboni.

"**Carew, John**". See Walsh, James Morgan.

**Carew Smyth, K.** See Smyth, K. Carew.

**Carewe, Torre**

*Fiction*

Christabel: A Story of Sydney. (Syd., W. Bullard.) 1885.

**Carey, G. W.**

*Fiction*

The Road to the Moon. (Syd.) 1924.

**Carey, Jesse**

*Poetry*

The Kings of the Reefs: A Poem in One Hundred and Seventeen Cantos. (Melb., Spectator Publ. Co.) 1891.

**Carleton, Caroline** (*Mrs* C. J. Carleton)

*Poetry*

The Song of Australia by C. L. [inger]. Words by Mrs C. J. Carleton. (North Adel., Penman & Galbraith.) 1859.

South Australian Lyrics. (Adel., J. H. Lewis.) c. 1860.

Serle's *Bibliography* suggests c. 1860 as a probable date; not published before 1858. Contains "To the River Torrens", written in 1840, and "The Old Gum Tree", written for 21st anniversary of proclamation of South Australia.

Author of the first recorded book of verse published by a woman in South Australia.

**Carleton, William, jun.**

*Poetry*

The Warden of Galway: A Metrical Tale in Six Cantos, and Other Poems. (Melb., Clarson, Massina.) 1868.

Quoted in Sladen's *Australian Poets, 1788-1888*. The author was the son of William Carleton, the novelist.

**Carley, Stephen**

*Fiction*

Whose Child? A Novelette. (Syd., the author.) ?1944.

**Carlshon, John**

*Fiction*

Hidden Hills. (Syd., Frank Johnson.) 1941.

**Carmichael, Grace** ("Jennings Carmichael")

*Poetry*

Poems, by Jennings Carmichael. (Lond., Longmans; Melb., Melville, Mullen & Slade.) 1895.

Poems. (Melb., Lothian.) 1910. (Miniature edition.)

Grace Elizabeth Jennings Carmichael was born in 1868 at Ballarat, Victoria. Her adolescence was spent among the forests of Gippsland. She wrote an account of her home there in the *Centennial Magazine* of February 1890. She afterwards became a nurse. Some of her observations while training at the Children's Hospital, Carlton, Victoria, are recorded in *Hospital Children* (1891). After her marriage to Francis Mullis she went to England, and died there in 1904. She was the first native-born woman poet of Victoria, and her verse, expressive of simple human feeling and her love of the bush, gained recognition of her among Australian poets of her time. A replica of a plaque to her memory at Orbost has been placed in the public library at Ballarat.

"Carmichael, Jennings". See Carmichael, Grace.

**Carmichael, Winifred**

*Fiction*

The Photograph. (Syd., New South Wales Literary Institute.) 1910.

**Carmody, V. J.**

*Poetry*

Australian Humorous Stories and Verse. (Parramatta, N.S.W., City News.) 1930.

**Carnegie, William Dalrymple**

*Drama*

The Magic Ring: A Fair Comic Opera. Written and composed by W. Carnegie. (Melb., Asher.) 1906.

"Caroli"

*Fiction*

Australian Penny Stories. (Syd., Gordon & Gotch.) 1908.

**Caron, Irma**

*Fiction*

Under the Kaiser's Thumb. (Melb.) 1914.

**Carriag, Baron N.**

*Fiction*

The Artist of Collingwood. (Dublin, McGlashan & Gill; Lond., Simpkin Marshall.) 1873.

"Carrie"

*Poetry*

Australian Verse. (Kalgoorlie, W.A., Westralian Worker.) 1904.

**Carrington, Francis Thomas Dean, and Eville, James**

*Drama*

Adaptation and Localisation of Humpty-Dumpty, or Harlequin King Arthur, by John Strachan. (Melb., Azzopardi.) 1874.

Carrington was born in London in 1843 and trained under George Cruikshank. He came to Melbourne during the gold-rush days and joined the staff of *Melbourne Punch* in 1866 and afterwards that of the *Australasian*. Eville was born in London in 1826. As a journalist he came to Victoria in 1853. He was sometime editor of *Melbourne Punch* and contributed to *Touchstone*.

**Carroll, W. J. (1)**

*Fiction*

Dogs and Men and Other Things: Some Foolosophy and Phacts. (Melb., Ross's Book Service.) 1918.

**Carroll, W. J. (2)**

*Fiction*

David the Avenger. (Melb., Eureka.) 1944.

Human Salvage. (Melb., Eureka.) 1944.

Strange Dilemma of Gordon Holmes. (Melb., Eureka.) 1944.

**Carroll, W. J. (3)** ("Ame Perdue")

*Poetry*

Cui Bono? etc. (Melb., the author.) n.d. (?1938).  
Printed by author by stencil-duplicator process.

The New Rubaiyat: Omar Khayyam Reincarnated. (Melb., the author.) 1943.

The Goitre and Other Verses. (Melb., the author.) 1944.  
Satirical verse.

Carry On! *See under* Longmore, Cyril.

**Carson, Steve**

*Fiction*

Screech Owl Gang. (Syd., Currawong.) 1942.

**Carstairs, James L.**

*Poetry*

Little Pictures. (Edinb., Moray Press.) 1938.

**Carter, Charles** ("Karta")

*Fiction*

The Island of Justice, by Karta. (Melb., Gordon & Gotch.) 1901.

**Carter, Daniel P.** ("D.P.C.")

*Poetry*

Crinolinad: An Epic Poem. (West Maitland, N.S.W., E. Tipper.) 1867.

**Carter, Marian E.**

*Poetry*

Whisperings of Hope. ?1934.  
No imprint, no date given.

**Carter, Marjorie.** *See* Weatherly, Marjorie.

**Carter, Olive M.**

*Criticism*

A Course of Lessons on the Poems of Adam Lindsay Gordon and Henry Clarence Kendall, arranged by O. M. Carter. (Adel., Vardon.) 1916.

**Carter, Valerie**

*Poetry*

Memories Shared. Illust. (Hobart, Oldham, Beddome & Meredith.) 1944.

**Carty, William**

*Poetry*

The Waves of Cool-a-vin, by W. Carty (Fionan MacCartha). (Dalby, Qld, the author.) 1945.

**Casey, Gavin**

*Fiction*

Birds of a Feather. (Perth, printed by R. S. Sampson Printing Co.) 1943.

It's Harder for Girls and Other Stories. (Syd., Angus & Robertson.) 1942.  
Australian Pocket Library ed. 1944.

Downhill is Easier. (Syd., Angus & Robertson.) 1945.

The Wits Are Out. (Syd., Angus & Robertson.) 1947.

City of Men. (Lond., P. Davies.) 1950.

Gavin Stodart Casey was born in 1907 at Kalgoorlie, Western Australia, and attended the School of Mines there. He contributed stories to the *Bulletin* and other journals, and was for a time on the staff of the Perth *Daily News*. From 1943 to 1944 he was Publicity Censor for Western Australia, from 1945 to 1947 Director of the Australian News and Information Bureau in New York, and thereafter became Chief Publicity Officer in the Department of Information at Canberra.

*It's Harder for Girls and Other Stories* is, as the previous book is mainly, a collection of stories of the Western Australian goldfields. It takes its title from one of two stories longer than the rest, concerning a girl whose early wildness, in the course of a nondescript upbringing, wrecks her marriage when her husband brings her back to live in the district where her former doings are common talk. The other, "Short Shift Saturday", gives at still greater length an ample and various picture of life in the town in leisure hours above ground, accumulating action as it sketches integral portraits from the mining population. Life underground is depicted with natural vividness in stories such as "Talking Ground", showing the effect upon a young miner of a shifting noise common in the drives, and gives to the whole collection its special regional tone. *Downhill Is Easier* is a story in the same setting. It is told in the first person by a young miner, Jim, whose moral decline begins with his part in bringing up stolen gold for disposal, and ends with his complicity in a murder resulting from this traffic and a consequent jail sentence. This releases his wife, Sadie, to find happiness with his equally loyal and unappreciated friend, Reg. The same personal, easy, yet lively manner of narration is the medium of *The Wits Are Out*. Its occasion is the consumption of a keg of beer at a party given by a suburban married couple, Bill and Myra, to a few of his associates in the motor-selling trade. This loosening of their wits reveals the affiliations, rivalries, and characteristics of the participants—people whose lives follow the ordinary course without spectacular extremes. The preparations beforehand deftly blend irony and understanding in the domestic scene, and an effective touch is the introduction of a likeably natural neighbour, old Kingston. "Much thought about little things had etched upon his face the same lines that much thought about big things etches upon the faces of philosophers" The manner of the writing in *City of Men* is not so free as in the other novels, but there is more

solidity in the story of the Willard family and the prosperous carrying firm which they establish in the early days on the Western Australian goldfields, until the younger generation supersedes the older, with motor transport taking the place of horses. The picture of the family has its strongest accent in the originators of the business—the enterprising Joseph and the more cautious Richard. The contrast, after Joseph's death, is transposed into the conflict between Richard and his go-ahead nephew, Joe, son of Richard's placid brother, Percy. There is a corresponding contrast between Richard's tense and proper wife, Freda, and Joseph's widow, the equable Elizabeth. The rest of the characters variously amplify the action, though it tends to be unduly dispersed by occasional lengthy descriptive passages, none the less interesting in themselves, as of Perth (though it is not named), the road thence to the goldfield, and the underground life sustaining its activities.

**"Cas-Hamba"**

*Fiction*

Sketchy Characters of Gold-field Life. (Syd., S. D. Townsend.) 1900.

**Cashmore, S. F.**

*Poetry*

North Coast Verses. (Syd., Jackson & O'Sullivan.) 1927.

**Cassidy, Omar**

*Fiction*

Lynch Law. (Syd., Transport Publ. Co.) 1948.

**Cassidy, R. J.**

*Fiction*

Chandler of Corralinga. [Added, Tales of Sunset Track.] Illust. by Lionel Lindsay. (Syd., Bookstall.) 1912.

The Gipsy Road. (Syd., Judd.) 1919.

Satirical and humorous sketches. Includes verse. Cover title reads "The Gipsy Road and Other Fancies".

*Poetry*

Land of the Starry Cross and Other Verses. (Melb., Lothian.) 1911.

Another ed., issued for Lothian. (Lond., Standard Publ. Co.) 1913.

Robert John Cassidy, known by his pen-name, "Gilrooney", for his bush ballads, was born in 1880 at Coolac, New South Wales. He spoke of his education, which was gained at Roman Catholic schools, as extended, in the course of a comprehensive bush experience, "in the school of men that gather around the camp fires o' nights". He died in 1948.

**Casson, M. R.** *See* Walker, Marjory Rose.

**Castella, Hubert De.** *See* De Castella, Hubert.

**Castilla, Ethel**

*Poetry*

The Australian Girl and Other Verses. (Melb., G. Robertson.) 1900.

Another ed. (Lond., E. Mathews.) 1914.

**"Catch-a-Catch"**

*Poetry*

Comical Cricket in Rhyme and Picture. (Melb., W. Marshall.) 1891.

**Cates, Frank**

*Anthology*

Gags: A Miscellany in Prose and Verse, forming the first issue of the Australian Dramatic and Musical Journal. (Melb., Centennial Publ. Co.) 1889.

Contributors include E. A. Vidler, R. P. Whitworth, E. Majeroni, Wybert Reeve, Ada Ward, F. W. Hume, Julian Thomas ("Vagabond"), V. J. Daley and G. Walch.

**Cato, Nancy**

*Poetry*

The Darkened Window. (Syd., Lyre Bird Writers.) 1950.

Nancy Fotheringham Cato was born at Adelaide and married Eldred deBracton Norman. Her book consists of 24 poems, none extending to a second page. She ponders, in a modern lyrical manner, along with tones of young motherhood and as "a shield against Eternity", everyday things like the body and the house that encompasses it in "The Shelter", tangibility in lines "On Walking Without Shoes", and distinctive local manifestations as in "Waves"—"unreal waves of salty shimmer beating the waterless sands".

**"Cato the Younger"**

*Poetry*

The Australian: A Poem. (Syd., the author.) 1851.

**Catton, C. Marie**

*Fiction*

Cartoon for Crime, by Marie Cotton [i.e., Marie Catton]. (Syd., Consolidated Press.) 1945.

**Catts, Dorothy Marguerite**

*Fiction*

Dawn to Destiny. (Syd., Consolidated Press.) 1946.

Cornerstone. (Syd., Shakespeare Head.) 1947.

**Cawse, Ralph Thomas**

*Fiction*

Burglar in Petticoats. (Syd., Condor Publications.) 1943.

**Cawthorne, William Anderson** ("W.A.C.")

*Fiction*

*The Islanders.* 1854.

Another ed., entitled *The Kangaroo Islanders A Story of South Australia Before Colonization, 1823* (Adel., Rigby.) 1926.

*Poetry*

*The Legend of Kupirri, or The Red Kangaroo: An Aboriginal Tradition of the Port Lincoln Tribe.* (Adel., J. H. Lewis.) 1858.

Another ed., entitled *The Legend of Kuperree [sic]*. (Adel., A. N. Cawthorne.) 188-

*Who Killed Cockatoo?* by W.A.C. (Adel., J. H. Lewis.) 188-.

**Cayley, James A.**

*Fiction*

*A Voice from the Crowd.* (Adel., J. H. Lewis.) 1859.

Includes verse.

**"Caywood, Mark"**

*Fiction*

*Paradise Island.* (Lond., Bles.) 1927.

**Centenary Gift Book.** Ed. by Frances Fraser and Nettie Palmer. (Melb., Robertson & Mullens.) 1934.

Published for the Women's Centenary Council. Contributors include M. G. Bruce, A. T. Brennan, Mrs Aeneas Gunn, Enid Derham, Henry Handel Richardson, K. S. Prichard, A. M. Greene, M. E. Fullerton, M. E. J. Pitt, Tarella Quinn (Mrs Daskin), M. E. Wilkinson, Vida Lenox, "Georgia Rivers", U. Clinton, Capel Boake, H. Bridges, M. M. Knowles, Myra Morris, Irene Wilkinson, Elsie Cole, Alice Henry and C. Crosbie.

**Century of Australian Song, A.** *See under* Sladen, Douglas.

**"Cerberus"**

*Poetry*

*A Day With the Adelaide Hounds.* (Adel., J. Williams.) 188-.

**Chads, Mrs Ellen Augusta** ("E.A.C.")

*Fiction*

*Tried as Pure Gold and Other Tales.* (Melb., Cameron Laing.) 1882.

*The Snowdrop's Message and Other Tales.* (Melb., G. Robertson.) 1888.

*Tracked by Bushrangers and Other Stories. With Work for the Master: A Series of Papers for Women.* (Melb., G. Robertson.) 1891.

**Chaffer, Frederic**

*Fiction*

*Killer in the Night: One Man Vendetta!* (Syd., Currawong.) 1945.

*Murder for Sale: Gunmen for Hire!* (Syd., Currawong.) 1945.

**Challands, Mary Ethel, and Mylne, Kathleen**

*Fiction*

*The Way of the Golden Dawn: Some Simple Thoughts and Stories for Mothers and their Children.* (Brisb., Smith & Paterson.) 1929.

Includes verse.

**Chambers, Beatrice**

*Fiction*

*The Lure of Pleasure.* (Lond., Stockwell.) 1930.

**Chambers, C. Haddon**

*Drama*

*The Open Gate: An Original Domestic Drama.* (Lond., S. French.) n.d.

French's acting ed. no. 1902; one-act drama, first produced 1887.

*The Tyranny of Tears: A Comedy of Four Acts.* (Lond., Heinemann.) 1900.

Another ed. 1902.

*Captain Swift: A Comedy Drama in Four Acts.* (N.Y., Lond., S. French.) 1902.

*The Awakening: A Play in Four Acts.* (Lond., Heinemann.) 1902.

*The Idler: An Original Modern Play in Four Acts.* (Lond., S. French.) 1902.

*Sir Anthony: A Comedy of the Outskirts.* (Lond., S. French.) 1909.

*Passers-by: A Play in Four Acts.* (Lond., Duckworth.) 1913.

*The Saving Grace: A Comedy in Three Acts.* (Lond., Heinemann.) 1918.

Another ed. 1920.

*Fiction*

*Thumb-nail Sketches of Australian Life.* (N.Y., Tait.) 1891.

*An Underground Tragedy and Other Stories.* (Lond., Saxon.) 1897.

For references in books to Haddon Chambers see C. F. Nirdlinger's *Masques and Mummies* (1899), N. Hapgood's *Stage in America* (1901), J. T. Grein's *Dramatic Criticism* (1902), M. Borsa's *English Stage of To-day* (1908), T. H. Dickinson's *Contemporary Drama in England* (1917), W. Archer's *Old Drama and the New* (1923), A. E. Morgan's *Tendencies of Modern English Drama* (1924), B. H. Clark's *Study of the Modern Drama* (1925; another ed. 1934), and N. W. Sawyer's *Comedy and Manners from Sheridan to Maugham* (1931).

Charles Haddon Chambers was born at Sydney in 1860. He was educated at Petersham, Marrickville, and Fort Street schools, and at the age of 15 became a clerk in the Lands Department, then was in turn canvasser for an assurance company and station-hand outback. In 1880 he visited London, returned in the following year on a ship with the Montague-Turner Opera Company among its passengers, and so became connected with the troupe's managerial work. He went again to London in 1882, and was domiciled in England until his death in 1921. He used some Australian themes in early stories and sketches published there, but his connection with Australia is hardly more than a matter of his origin



so far as his writings are concerned, and had no significant effect on his plays. His introduction of Australian characters into *Captain Swift* merely assists the plan of its social action in an English environment. His prominence among English dramatists of his time evoked an obituary reference in the New York *Century Magazine* to his "career of brilliant achievement", which, however, belongs more to the annals of the theatre than to literature.

**Chambers, W. Francis**

*Poetry*

The New Chum and Other Verses. (Lond., Griffiths.) 1903.

**Chambers, William Centenary**

*Poetry*

Morceau: Selections from the Writings, Prose and Poetical, of W. C. Chambers. (Melb., Ford & Son.) 1917.

**Champion, Henry Hyde**

*Essays*

The Root of the Matter: Being a Series of Dialogues on Social Questions. (Melb., Cole.) 1895.

Champion was associated with the Fabians in England. He lived for many years in Melbourne and was sometime leader writer for the Melbourne *Age*. He founded and edited the *Champion*, a social and political weekly, 1895-7, also the *Book Lover*, a literary review, 1899-1921. He also organized the Australasian Authors' Agency as a publishing business. He is referred to in Morley Roberts's *W. H. Hudson* (1924), pp. 69-72, in Frank Harris's *Bernard Shaw* (1931), in *The Quest for Corvo*, by A. J. A. Symons (1934), and in *Author Hunting*, by Grant Richards (1934).

**Chancellor, Arthur Ernest**

*Poetry*

Nimrod No More: A Post-War Memorial. (Melb., A. McCubbin.) 1922.

The Joy of Living. (Melb., W. A. Hamer.) 1922.

A Tasmanian Idyll. (Melb., W. A. Hamer.) 1923.

Where Beauty Speaks. (Melb., Bacon.) 1948.

**Chandler, Alfred Thomas**

*Poetry*

A Bush Idyl and Other Poems. (Adel., Wigg; Melb., S. Mullen.) 1886.

Songs of the Sunland. (Adel., Wigg; Melb., S. Mullen.) 1889.

*With W. Siebenhaar:*

Sentinel Sonnets. (Melb., Australasian Authors' Agency.) 1919.

Chandler's poems are quoted in Sladen's *A Century of Australian Song* (1888), in *Australian Poets, 1788-1888*, in Murdoch's *Book of Australasian Verse* (1924), and in Lavater's *The Sonnet in Australasia* (1926).

**Chandler, Charles Walker**

*Poetry*

Judas and Other Poems. (Syd., Cole's Book Arcade.) 1924.

The Sixth Command. (Mosman, Syd., Kurrajong Brotherhood.) 1924.

**Chanson, George**

*Poetry*

The Sydney Songster: A Collection of New Original, Local and Comic Songs. (Syd., D. Roberts.) 186-.

**Chanton, Essie Gumpfing**

*Fiction*

Number 17, or Midnight Mysteries. (Syd., W. J. Anderson.) 1925.

Fourth ed. appeared in 1928.

**Chapman, Charles Henry ("Wanderer")**

*Fiction*

Aboriginal Stories and Legends of the Northern Territory. (Alice Springs, N.T., the author.) 1947.

**Chapman, E. D. V.**

*Poetry*

Poems. (No imprint.) 19-.

Poems. (Burra, S.A., Record print.) 1920.

Includes the former poems.

**Chapman, Ernest.** *See* Hatfield, William.

**Chapman, Frederick**

*Drama*

Isabel and Rinaldo: A Tragedy in Five Acts. (Syd., W. E. Smith.) 1879.

**Chapman, Stella, and Ancelon, Douglas**

*Drama*

Dot and the Kangaroo. Adapted for stage representation from the children's story of the same title by Ethel C. Pedley. (Syd., Angus & Robertson.) 1924.

**Chapman, William Hector**

*Fiction*

Fickle Fortune, or The Laird's Love-Story. (Ilfracombe, N. Devon, Stockwell.) 1947.

**Charles, John S.**

*Fiction*

An Awkward Dilemma and Other Tales. Illust. (Melb., C. W. Windas.) 1906.

**Charm of Sydney, The.** *See* under Ure Smith, Sydney.

**Chauvel, Charles Edward**

*Fiction*

Heritage. With scenes from the film. (Syd., Angus & Robertson.) 1935.

Uncivilized. (Syd., Bookstall.) 1936.

Chauvel, who is well known as a film producer, was born at Warwick, Queensland, in 1897, and educated at Ipswich Grammar School. He is also author of *In the Wake of the Bounty*.

**Chauvel, Elyne.** *See* Mitchell, Elyne.

**"Checkley, George".** *See* Henty, Frank.

**Checkmated.** *See under* Hill, Cecilia H. W.

**Cheetham, Norma**

*Poetry*

Verse. (Syd., the author.) 1944.

**Chepmell, F. D.**

*Poetry*

Songs of the Unseen. (Wellington, N.Z., South's Book Depot.) 1933.

Another ed. (Melb., Robertson & Mullens.) 1935.

**Chequered Career, A.** *See under* Nesfield, Henry W.

**Cherry, Mary G.**

*Poetry*

Lyrics of the Open. (Lond., E. Mathews.) 1914.

**Chester, Alan**

*Fiction*

The Three Furies. (Lond., Cassell.) 1937.

When the Blood Burns: A Novel of the Flying Doctor Service. (Perth, Paterson's.) 1945.

Author of *John Curtin* (1943)

**Cheyne, Paul**

*Fiction*

Innocent Cuckold. (Syd., Currawong.) 1946.

**"Chichester".** *See* Drummond, Edith Victoria.

**Chick, Valerie**

*Fiction*

Of Things Entire: A Fantasy. (Syd., Mingay.) 1941.

**"Chideckel, Maurice"**

*Fiction*

Strictly Private: The Intimate Diary of a Doctor, by Maurice Chideckel, M.D. (Melb. Robertson & Mullens.) 1929.

**"Chiel, The".** *See under* Cox, Erle.

**Childhood in Bud and Blossom.** *See under* Lake, Joshua.

**Children's Treasury of Australian Verse.** *See under* Mackanness, George.

**Chinner, George Frederick**

*Poetry*

"Twixt Shadow and Shine: A Volume of Poems. (Adel., Wigg.) 1890.

Spray from the War Wave: Rhymes of War and Empire. (Syd., W. Brooks.) 1900.

Musicians Metred. (Syd., W. Brooks; Adel., Wigg.) 1906.

**Chins Up: A Book of Sparkling Humor, Snappy Sketches, Jokes and Stories.** (Melb., J. C. Geogahan.) 1941.

**"Chisholm".** *See* Webster, Clarence William Willoughby.

**Chisholm, Alan Rowland**

*Criticism*

Christopher Brennan: The Man and His Poetry. (Syd., Angus & Robertson.) 1946.

Professor in French at the University of Melbourne and author of relevant scholastic works.

**Chisholm, Alec H.**

*Criticism*

The Making of a Sentimental Bloke: A Sketch of the Remarkable Career of C. J. Dennis. (Melb., Georgian House.) 1946.

*Essays*

Nature Fantasy in Australia. (Lond., Dent.) 1932.

Alexander Hugh Chisholm was born at Maryborough, Victoria, in 1890. His experience as a journalist includes editorship of the *Argus*, Melbourne, and the *Sunday Pictorial*, Sydney. He was editor of *Who's Who in Australia* (1947), and is editor in chief of a projected new issue of *The Australian Encyclopaedia*. He was hon. editor of the *Victorian Naturalist* from 1939 to 1948. The contents of the first of the two books listed above take the discursive direction of the essay to a greater extent than the author's other naturalistic and mainly ornithological studies, which are as follows: *Bird Seeking in Queensland* (1922), *Mateship with Birds* (1922), *Birds and Green Places* (1929), *Bird Wonders of Australia* (1935), *Nature's Linguists* (1946), *Fairy Wrens* (1948), and *News from Nature* (1948). Other works are *Strange New World: The Adventures of John Gilbert and Ludwig Leichhardt* (1941), *The Story of Elizabeth Gould* (1944), *The Incredible Year: An Australian Sees Europe* (1944), and *Scots Wha Hae: History of the Royal Caledonian Society of Melbourne* (1950).

**Chomley, Charles Henry**

*Fiction*

Tales of Old Times: Early Australian Incident and Adventure. Illust. (Melb., W. T. Pater.) 1903.

The Flight of the Black Swan: A Tale of Piracy and Adventures. Illust. (Lond., Routledge.) 1903.

Mark Meredith: A Tale of Socialism. (Melb., Edgerton & Moore.) 1905.

*With R. L. Outhwaite:*

The Wisdom of Esau. (Melb., Cole.) 1910.

On the title page of *Mark Meredith* is advertised "The Long Lost Galleon", not traced in book-form. Chomley was also author of *The True Story of the Kelly Gang of Bushrangers* (1900; another ed. 1920), *Protection in Canada and Australasia* (1904), *Australia the Coming Cotton Country* (1922), *Money Based on the World's Goods* (1923), and (with R. L. Outhwaite) *The Essential Reform: Land Values Taxation in Theory and Practice* (1909). E. W. Cole published for Chomley *Law for Laymen. An Australian Hand Book for Everybody, Australian Pros and Cons, Book for Debates*. He was editor of the *British Australasian*, afterwards *British Australian and New Zealander* (Lond.) from 1908 to 1942, and Secretary of the Literary Circle of the Royal Colonial Institute, London. He was born at Sale, Victoria, in 1868, and graduated at Melbourne University in Arts and Law. He died in London in 1942.

**Christensen, Peter Severin**

*Fiction*

Stephana of Riverside Farm. (Syd., Waratah Publ. House.) 1924.

**Christesen, C. B.**

*Anthology*

Australian Heritage. Ed. by Clem Christesen. (Melb., Longmans.) 1949.

*Poetry*

North Coast: Selected Verse. (Brisb., Meanjin Press.) 1943.

South Coast: Selected Verse. (Brisb., Meanjin Press.) 1944.

Dirge and Lyrics. (Melb., Meanjin Press.) 1945.

Author of *Queensland Journey* (1937).

Clement Byrne Christesen was born at Townsville, Queensland, in 1912, and after studies at the University of Queensland became a government publicity officer and later a journalist. He is founder and editor of the literary quarterly, *Meanjin*, and has issued under its name a number of works by Australians. *Australian Heritage* is a selection of prose writings from various local sources.

**Christie, E. F. (Mrs J. A. Marmont)**

*Fiction*

The Calling Voice. Illust. by Lionel Lindsay. (Syd., Bookstall.) 1913.

**Christie, Thomas Beaton Hutchison** ("Ralph Delany", or "Ralph Delaney")

*Drama*

A Native Drama entitled *The Panting Patriot of the Pattern Parliament, or The Palmy Parient of the Peerless Prodigies: In Five Acts*. (Newcastle, N.S.W., Standard.) 1867.

*Poetry*

Poems and Songs, by Ralph Delany. (Brisb., A. Cleghorn.) 1869.

**Christie, William Harvey** ("A Bushman")

*Fiction*

A Love Story, by A Bushman. 2 vols. (Syd., G. W. Evans.) 1841.

Includes some original verse.

**Christmas Bush**, or Entertaining Stories for the Season: A Colonial Serial for 1876. (Syd., Turner & Henderson.) 1876.

The stories are anonymous. There is a long poem by "Ironbark" (G. H. Gibson).

**Christmas Crackers.** *See under* Walch, Garnet.

**Christopher, John Stranaghan**

*Poetry*

Granaries of Time. (Syd., Frank Johnson.) 1940.

**Chubb, Charles Frederick**

*Poetry*

An Ode to Sir George Ferguson Bowen. (Ipswich, Qld.) 1859.

Fugitive Pieces, Prologues, etc. (Brisb., Warwick & Sapsford.) 1881.

Includes "An Ode to Sir George Ferguson Bowen".

Quoted in Stabile and Kirwood's *Book of Queensland Verse* (1924) and referred to in Kellow's *Queensland Poets* (1930).

The *Ode* was the first separate publication of verse in Queensland. Charles Frederick Chubb was born in England in 1822 and, educated for the law, came to Queensland in 1857 and practised at Ipswich. He was mayor of that town in 1877. He died in 1891.

**Church, Hubert**

*Fiction*

Tonks: A New Zealand Yarn. (Lond., Holden & Hardingham.) 1916.

*Poetry*

The West Wind. (Syd., Bulletin Co.) 1902.

Reissued in *A Southern Garland* (1904).

Poems. (Wellington, N.Z., Whitcombe & Tombs.) 1904.

Egmont. (Melb., Lothian.) 1908.

Poems. (Melb., Lothian.) 1912.

Hubert Newman Wigmore Church was born at Hobart on 13th June 1857. In 1865 he went to England for education at Guildford and Felstead as a preparation for studies at Oxford University, but in 1873, following an accident in the cricket field causing deafness, he left England for New Zealand, where his father, Hubert Day Church, M.A., practised as a solicitor. Six years later he entered the New Zealand Public Service. After retirement he moved to Melbourne in 1923, and died there in 1932.

The 1912 volume is a definitive selection covering work published previously. Several long blank-verse poems in the latter part of the book can hardly be said to justify their extent. Their meditation of spiritual values, in the course of which they reject alike materialistic ends and theological authority, is more effectively represented in an "Ode on Metaphysical Thought", though it fades from the freshness of its opening section, which has the element of rhyme that Church seemed to need to point his thought. In one instance, however—the poem, "Bowen Falls, Milford Sound"—the lines, unrhymed but divided equally into four short stanzas, blend the form with a completely satisfying euphony. The strict finish of Church's poetry gives to his shortest lyrics a symmetry suggestive of the fixed forms of verse. "A Toast" is one, and another "Fidelis":

*Fidelis was the word,  
A rosebud smile the wand  
To touch my soul that stirred  
All ecstasy beyond,  
Like a soaring bird.*

*The bird is in the skies,  
My heart was even there,  
Where summer's cradle lies  
Rocked by a secret air  
Slipped from Paradise.*

*The summer light it goes,  
The bird away it flies,  
And love is one with those:  
The rose that never dies  
Never was a rose.*

More intimately he recalls, in "Old Sandhills, Hobart", memories of childhood,

*when hope  
Peeped over every curling wave  
To find a mermaid in its fall,  
And thought its glowing arch her cave,  
And all its music but her call.*

The characteristic reflective mood prevails, but with clear pictures:

*Whalers oozed beside the jetty  
Odour of the spermaceti;  
Mists were round them—ragged snows  
From the dark South—sneaking flocks  
Of hunger evermore  
By a desolate shore.*

A controlled graciousness foretells "Spring in New Zealand", coming "like a love too long withheld that at last has over-welled", and expands the livelier "Rosalind".

Church finds his loftiest inspiration in natural grandeur, and approaches it with the still ecstasy of worship. Its "summit" (as he himself believed, using that word) is a poem called "Chant", which, written after publication of his last book and printed in a periodical discontinued many years ago, has never been reprinted. The opening stanza illustrates its almost pantheistic rapport:

*Here is a gulf of amber dropping down  
Like the clear gleam of honey from a jar.  
No wind moves any shallow to a frown;  
Hills sleep like an old turret clov'n with scar  
Healed by the grey romances. Will a thought  
A Greek maid scattered on the dappled sand  
Come to my gleaming silence, who have sought  
Nepenthe in this clean, untrodden land?*

The same quality, notable in "Mount Egmont" and "Ode", becomes specifically scenic in poems like the sonnet on Cape Raoul, with a loosening of its dignified cadence in the more fugitive lyrics.

*Tonks* is a light novel, written in the first person, and taking its title from the name an English duke assumes for the purpose of a New Zealand tour with the supposed narrator.

**Cinderella**, or Harlequin Prince Beauteous, the Butterfly Fairy, the Goblin Spider, and the Little Glass Slipper. Written for the Academy of Music, Melbourne, and produced under the direction of Wybert Reeve. (Melb., W. Marshall.) 1879.

**Clancy, Elizabeth.** See Durack, Elizabeth.

**Clancy, Ellen** (Mrs Charles Clancy)

*Fiction*

*Lights and Shadows of Australian Life.* 2 vols. (Lond., Hurst & Blackett.) 1854.

Also author of *A Lady's Visit to the Gold-Diggings of Australia in 1852-53* (1853). *Lights and Shadows of Australian Life* comprises four short novels ("Emmeline", "Herbert Linton", "Mikka", and "The Tasmanian Belle") and several short sketches. The novelettes are Anglo-Australian emigrant romances, relating to bushranging, blacks, convictism, gold-fields, and stations. The localities are the Illawarra district of New South Wales, Bendigo (Victoria), and southern Tasmania. The short sketches deal with phases of emigration, gold-diggings, bush and city life in Illawarra, Castlemaine, Melbourne, and on the South Australian coast.

**Clara Morison.** See under Spence, Catherine Helen.

**Clare, Cyril.** See under Leigh, Euston.

**Clark, Alfred**

*Poetry*

*My Erratic Pal.* (Lond., Lane.) 1918.

*The Margaret Book.* (Lond., Lane.) 1919.

**Clark, Almon**

*Drama*

*Mera Dost: A Fantasy in Four Acts.* (Melb., Vidler.) 1926.

*Nymphs and Fauns: Four Plays.* (Melb., Vidler.) 1927.

Includes *Mera Dost*.

*Nymphs and Fauns* takes its title from one of the two shorter plays of the four. In its parallel of two illicit love affairs at different social levels,

it likens the philandering of the one man with the thieving of the other, and ironically ends when one, in incriminating circumstances, unintentionally shoots the other as they are about to go off companionably together. *The Caliph and the Peri* is a brief play associating a triangular love-situation with the power of music. Of the two long plays, *The Supreme Moment* is, as the author explains, "definitely symbolical of various phases of modern life", though it provides no coherent interpretation of the implied problems and no sharp dramatic outcome. The last play, *Mera Dost*, is a love tragedy in the more outright romantic atmosphere of a Hindu setting. In general these dramas mix fantasy with reality to a degree sometimes bordering upon the inconsequence of dream-states, without any close relation to the ordinary usages of the stage. They are written on a basis of verse alternating poetic intention with free lines loosening into prose, and they aim on the whole at impressionistic effects rather than at contriving any clear development of dramatic situations.

**Clark, Frank M.**

*Drama*

The Muldoons: A Farce Comedy in Two Acts. (Syd., the author.) 1894.

**Clark, John Howard**

*Drama*

The Heir of Linne: A Drawing-Room Burlesque. (Adel., Andrew, Thomas.) 1869.

**Clark, Mrs Kate McCosh**

*Poetry*

Persephone and Other Poems. (Lond., Sampson Low.) 1894.

**Clark, Louis H.**

*Poetry*

Romance and Reality. (Melb., National Press.) 1944.

**Clark, Marjorie ("Georgia Rivers")**

*Fiction*

Jacqueline. (Lond., Hodder & Stoughton.) 1927.

Tantalego. (Lond., Skeffington.) 1928.

The Difficult Art. (Lond., Skeffington.) 1930.

She Dresses for Dinner. (Lond., Skeffington.) 1933.

All these books were published under the author's pseudonym.

Marjorie Clark, who writes as "Georgia Rivers", was born in Melbourne, and educated at Milverton College in the suburb of Camberwell. She worked for a time in a city office, but

abandoned this for freelance authorship, writing mainly fiction. She is able to combine a light and frequently amusing touch with genuine feeling. The short Chapter III of *The Difficult Art* is a good example of the natural manner of her episodes, with its sensitive balancing of the feeling of the father for the daughter who has come to live with him after being reared by her aunt following the death of her mother when she was born. This book, in its study of adolescence, amplifies the direction of the early novel, *Jacqueline*. In somewhat the same way *She Dresses for Dinner* enlarges on the marital relationship which is the theme of *Tantalego*. The keynote of *Tantalego* is the idealistic love of Marigold for her husband, Gilder Oldwell, while he, offspring of the marriage of a wayward musician and a beautiful but passionless girl won from her dedication to a convent, inherits the differing sensibility of both. "He was to spin through his time imploring things to set themselves out of reach, begging, with the inmost part of him, though all his outwardness seemed to crave success and response, for refutation, pain, mystery, and frugality." What could otherwise become mere sentimentality proceeds by intelligent presentation to the vague pathos of the compromise that dims life's early dreams. This compromise enters more circumstantially into *She Dresses for Dinner*, in which Val Austin's love for her husband is complicated by her regard for her elderly lover, Otburn. The tendency of the characterization in these books is towards a gentle analysis through an instinctive understanding of human situations, with the affairs of the world as a distant background.

**Clark, R. H.**

*Fiction*

Double Bluff, and Other Australian Tales. (Lond., Stockwell.) 1934.

**Clark, Russell S. ("Gilbert Anstruther")**

*Fiction*

Three Went West, by Gilbert Anstruther. (Syd., Angus & Robertson.) 1939.

Engl. ed. (Lond., J. Hamilton.) 1940.

Published under pseudonym by Peter Huston, Sydney:

To Hell With Love. 1943.

The Wench Was Wicked. Illust. 1944.

Fishes Also Make Love. Illust. 1944.

God Glanced Away. 1945.

The Anstruther Three-Story Omnibus. Illust. 1946.

First published separately in Sydney 1943-4.

The Ladies Came Undressed. 1947.

Move Over, Honey. 1949.

Author of *An End to Tears* (1946), an account of wartime Hong Kong. All Clark's works are published under his pen-name.

**Clarke, Alfred Ernest**

*Fiction*

Tommy the Growler. (Melb., Specialty Press.) 1929.

You Can Win. (Melb., Robertson & Mullens.) 1936.

Author of *The Man Nobody Understood* (1941).

**Clarke, Caroline** (*Mrs A. E. Clarke, née Long*)

*Fiction*

Tales, Sketches and Poems: A Memorial Volume. Preface by A. E. Clarke. (Melb., McCarron, Bird.) 1886.

**Clarke, Constance Violet.** See Clarke, Violet.

**Clarke, Donovan Charles**

*Poetry*

Ritual Dance and Other Verses. (Melb., Robertson & Mullens.) 1940.

Blue Prints and Other Verses. (Melb., Robertson & Mullens.) 1942.

Another ed. (Melb., Melbourne University Press) 1945.

Author of *Cookery for Occasions* (1949).

The contents of *Ritual Dance* incline towards a contemporary tone and manner of the kind in the opening "Lines Written in Wartime", with their loosened alternations, and their reference to the disruption of everyday things amid "post Darwinian doubt", but a note of faith in redeeming imagination recurs, along with lyrics of love and a flavour of pedagogic associations. Further experimental elements in *Blue Prints* are (the title-poem suggests) the tentative groping of the spirit for a new revelation consistent with modern needs and the subduing effect of wartime experience. "Our poems are like blue prints":

*They are the negative impressions  
Of an imprint of the mind;  
The positive, the will,  
Yourself must find.*

**Clarke, Forester**

*Fiction*

The Ivory Cross. (Lond., R. Scott.) 1918.

**Clarke, Sir Frank** (Francis Grenville)

*Essays*

In the Botanic Gardens. Illust. (Melb., Robertson & Mullens.) 1924.

Another ed. 1938.

**Clarke, George T.**

*Fiction*

McTwangle's Apostles and Other Stories. (Pahran, Melb., Telegraph.) 1911.

**Clarke, M. A.** (*Mrs Henry Clarke*)

*Fiction*

The Bushranger's Secret. (Edinb., Blackie.) 1893.

**Clarke, Marcus**

*Drama*

Goody Two Shoes and Little Boy Blue, or Sing a Song of Sixpence: Harlequin Heydiddle-diddle-em and the Kingdom of Coins. A Fairy Extravaganza opening to the Pantomime. . . . Written by Marcus Clarke. Produced at the Theatre Royal, Melbourne. (Melb., R. Bell.) 1870.

Twinkle, Twinkle Little Star, or Harlequin Jack Frost, Little Tom Tucker, and the Old Woman that Lived in a Shoe. A grand Comic Xmas Pantomime, written by John Strachan. Localised, vocalised . . . acclimatised by Marcus Clarke. (Melb., Azzopardi.) 1873.

Reverses: A Comedy Drama. (Melb., Clarson, Massina.) 1876.

Alfred the Great: A Dramatic and Musical Fancy, written and arranged by Marcus Clarke and H. Keiley, and produced at Academy of Music, Melbourne, 1878. (Melb., C. Troedel.) 1879.

Proj, or At the Dawning: Cantata. Words by Marcus Clarke. Music by Signor Giorza. (Melb., W. H. Williams.) n.d.

The Happy Land: Adapted from the Original of F. Tomline and Gilbert A'Beckett, by H. E. Walton [i.e., Marcus Clarke]. (Melb., A. McKinley.) 1880.

*The Happy Land*, written in 1879, was a parody on the State of Victoria when Graham Berry was Premier. "Mr B." is Graham Berry; "W.", John Woods, Commissioner of Railways; "The Major", W. Collard Smith, Minister of Mines; "Africanus H.", Henderson Africanus, a negro politician of local notoriety whom Melbourne residents desired to send on the same steamer as the "embassy" to London. For further details see the *Australasian Sketcher* of 31st January 1880, p. 190.

*Essays*

The Peripatetic Philosopher by "Q". (Melb., G. Robertson.) 1869.

Civilization Without Delusion. (Melb., Ballière.) 1880.

*Fiction*

Long Odds. Illust. by T. Carrington. (Melb., Clarson, Massina.) 1869.

Engl. ed., entitled *Heavy Odds*. (Lond., Hutchinson.) 1896.

Old Tales of a Young Country. (Melb., A. H. Massina.) 1871.

Included as Part 1 of *The Austral Edition of the Selected Works*, 1890.

Holiday Peak and Other Tales. (Melb., G. Robertson.) 1873.

His Natural Life. (Melb., G. Robertson.) 1874.

Engl. ed., in 3 vols. (Lond., Bentley.) 1875.

Another ed., in 1 vol. (Lond., Bentley.) 1878.

Another ed., entitled *For the Term of His Natural Life* (first ed. with this title). (Lond., Bentley; Melb., G. Robertson.) 1885.

Another ed. (Lond., Bentley.) 1890.

Another ed., with memoir of the author by A. B. Paterson. (Syd., Angus & Robertson.) 1899.

Unabridged ed (reproduction of the actual text from the *Australian Journal*), with introduction by Hilary Lofing. Illust. (Syd., Angus & Robertson.) 1929.

Another ed. (Syd., New Century Press.) 1939.

Another ed., entitled *Men in Chains*. (Penguin Books.) 1944.

Another ed. (Melb., Hallcraft Publ. Co.) 1949.  
Another ed., with bibliography. (Hobart, Oldham, Beddome & Meredith.) 1949.  
Other editions published.

'Twixt Shadow and Shine: An Australian Story of Christmas. (Melb., G. Robertson.) 1875.

Another ed. (Lond., Sonnenschein.) 1893.  
Another Aust. ed. (Melb., G. Robertson.) 1893.

The Future Australian Race. (Melb., A. H. Massina.) 1877.

Four Stories High. (Melb., A. H. Massina.) 1877.

The Man With the Oblong Box. (Melb., Cameron, Laing.) 1878.

Australian Christmas Box: A Series of Short Stories.

The Mystery of Major Molineaux and Human Repetends. Preface by R. P. Whitworth. (Melb., Cameron, Laing.) 1881.

The Conscientious Stranger: A Bullocktown Idyll. (Melb., D. P. Laing.) 1881.

The Marcus Clarke Memorial Volume, Containing Selections from the Writings of Marcus Clarke. With biography. Compiled and edited by H. Mackinnon. (Melb., Cameron, Laing.) 1884.

Includes poems.

Sensational Tales. (Adel., Wigg.) 1886.

Comprises a portion of Part 3 of *The Austral Edition of the Selected Works*, 1890. "The Golden Island: New Guinea", in the latter volume, is entitled "A Modern Eldorado". Reissued at Hobart, 1886.

The Austral Edition of the Selected Works of Marcus Clarke, Together with a Biography and Monograph. Compiled and edited by H. Mackinnon. (Melb., Fergusson & Mitchell.) 1890.

Includes poems not in the Memorial Volume.

Chidock Tichbourne, or The Catholic Conspiracy. (Lond., Remington.) 1893.

Australian Tales. With a biography by H. Mackinnon. (Melb., A. & W. Bruce.) 1896.

Comprises the biography and Part 3 of *The Austral Edition of the Selected Works*, 1890.

Another ed., entitled *Australian Tales of the Bush*. (Melb., G. Robertson.) 1897.

Stories of Australia in the Early Days. (Lond., Hutchinson.) 1897.

Also included in *The Austral Edition of the Selected Works*, 1890.

In the Mitchell Library, Sydney, there is an eight-page pamphlet of which the four outside pages bear the title "Plot". It is the programme of a drama, *Plot*, in three acts by Marcus Clarke, 1872. The interior pages give the dramatis personae and names of the actors, a synopsis of scenery and details of the story. The scenes are laid in Paris during the régime of Cardinal Mazarin. The imprint is Melbourne, Clarson, Massina, 1872. For an account of Clarke's unpublished plays see *The Austral Edition of the Selected Works of Marcus Clarke*, edited by H. Mackinnon (1890), pp. ix-xii.

Clarke also compiled a *History of the Continent of Australia and the Island of Tasmania* (1877) for school use, and contributed letterpress to a series of photographs of *Pictures in the National Gallery*, Melbourne, 1873-4.

The Clarke MSS. in the Mitchell Library include plays, prose pieces and correspondence, 1871-81 (*The Mitchell Library*, ed. by Ida Leeson, 1936).

A previous separate publication of verse was *Victoria's Farewell to Lady Bowen, Feb. 18, 1879*, with words by Marcus Clarke and music by Alfred Plumpton (sheet). "The Song of Tigilau" is quoted in Stevens's *Golden Treasury*, "In a Lady's Album" in Murdoch (1924) and also in Sladen's *Century of Australian Song* (1888).

Marcus Andrew Hislop Clarke was born at Kensington, London, on 24th April 1846, son of the marriage of William Hislop Clarke, a

barrister, and Amelia Elizabeth Matthews. She died less than a year later, and he was brought up by his father, a man of literary interests, in an atmosphere of indulgence which permitted the boy to mix freely with his elders of his father's set—to his moral detriment, according to Clarke himself in a sketch, "Human Repetends", though this account of the matter is probably, in Clarke's fashion, deliberately heightened. He was educated at Cholmondeley Grammar School, Highgate, along with his boyhood friend, Gerard Manley Hopkins. When he was 16 his father died, without leaving the fortune he was supposed to possess, but with a brother, James Langton Clarke, a County Court Judge, in Victoria. Accordingly Melbourne became Clarke's destination when it was decided that he would leave England. He arrived on 7th June 1863. He had some money (£800, he said) from his father's estate, and there followed what he described in the sketch, "Austin Friars", as "the jolliest six months I ever spent". His uncle, the Judge, then procured him employment in the Bank of Australasia, but this soon ended through his unsuitability for any such occupation—a limitation which he admits with the caustic observation that to be a business man is "a sort of inherent virtue, like a cast in the eye". Again with the help of his uncle, he went in January 1865 to acquire "colonial experience" at Ledcourt, a station in the Wimmera, in the vicinity of Glenorchy, which provided him with the material for his sketch, "Bullocktown". Another and more general reminiscence of this period has the title "In a Bark Hut". That he did not take his duties very seriously is indicated by his disparagement of the drafting of sheep as "simply preposterous and positively against the laws of nature"; but he had begun to write, and some of his work appeared in the *Australian Monthly Magazine*. During this sojourn in the bush he met Dr Robert Lewins, a physician and rationalist thinker, whose opinions he imbibed, and through whose efforts he was able, early in 1867, to return to Melbourne, with a position on the staff of the *Argus*. Too restive for routine press work, he turned to freelance writing, though he continued to contribute to the *Argus* and the associated weekly, the *Australasian*. His column in the latter as "The Peripatetic Philosopher", and similar journalistic writings, added to his growing reputation. In 1868 he became owner and editor of the *Colonial Monthly*, previously called the *Australian Monthly Magazine*. His first novel, *Long Odds*, appeared in it as a serial, the instalments being written to keep pace with publication; and when Clarke met with an accident in the hunting field, G. A. Walstab wrote them during his absence. This interpolation, and its extent then and when the work was published in book form, is discussed fully in *A Problem and a Solution: Marcus Clarke and the Writing of "Long Odds"* (1946), by Samuel R. Simmons. Through lack of support the *Colonial Monthly*

ceased in 1870. Clarke edited also *Humbug*, a satirically humorous weekly which he started in 1869, but it ran for only three months. In 1868 he and his confrères founded the Yorick Club.

In 1869 Clarke married Marian Dunn, an actress, daughter of John Dunn, a popular comedian. It was at about this time that he began to write for the stage. At his suggestion, the proprietors of the *Australian Journal* in 1869 commissioned him to visit Tasmania to collect material for a novel of the convict days. The result was the serial, *For the Term of His Natural Life*, which appeared in that periodical from March 1870 to June 1872, and which was reprinted in its columns no less than four times. Clarke was editor of this publication for a period that cannot be exactly stated, but the issue of September 1871 contains an announcement that he was "relinquishing the duties of conductor".

In June 1870, through the influence of Sir Redmond Barry, Clarke was appointed Secretary to the Trustees of the Melbourne Public Library, with promotion to sub-librarian three years later. Throughout this period he continued writing for various periodicals and for the stage. He was Australian correspondent for the London *Daily Telegraph*, and refused an offer of a position on its staff. His ineptness in money matters had led to insolvency in 1874, and he was involved in proceedings of the sort for a second time when he died on 2nd August 1881, at the age of 35. Biographical and other information is contained in Turner and Sutherland's *The Development of Australian Literature*, *The Austral Edition of the Selected Works of Marcus Clarke*, in *Australian Writers*, by Desmond Byrne, and in *Marcus Clarke: His Work and Genius*, by A. W. Brazier. Information given in these works is subject to correction, which is in some respects provided by the Marcus Clarke centenary number of *Meanjin Papers*, No. 1 of 1946. Some personal details are contained in Hugh McCrae's *Story-Book Only* (1948).

*For the Term of His Natural Life*, as published serially, is contained unabridged in the 1929 volume, a book of over 600 large pages, printed in double columns and resembling its original appearance in the *Australian Journal*. In the form in which it is more generally known, its bulk is about half that. The alteration was made when Clarke first contemplated publication in book form, and he followed suggestions made by Sir Charles Gavan Duffy. Some of the relative correspondence, with other data from the Mitchell Library, is given in an article by Ida Leeson in *All About Books*, 15th September 1930, including references to Clarke's supposed laxity in supplying the serial instalments, which he wrote progressively with publication. The work as it first appeared in book form bore the title *His Natural Life*. The beginning was altered by changing the crime for which Richard Devine is wrongfully convicted and transported. Originally the deed was the supposed mercenary murder of

his father-in-law, Hans Blinzner, at the inn to which they had gone upon a visit to England after Richard's marriage in Holland. The story as revised opens with the revelation that Richard is not, as he and Sir Richard Devine had supposed, the latter's son, but the illegitimate son of Lord Bellasis. Richard finds Bellasis's body in circumstances which suggest that Sir Richard has killed him, and he allows himself, under the name of Rufus Dawes, to be convicted of robbery from the body, as an alternative to revealing his mother's dishonour and additional disaster to the man who has reared him as his son. This and other substantial changes made possible the elimination of Books I, VI, VII, VIII, and IX, with incidental contractions, as well as a different ending, whereby Sylvia, originally called Dora, dies with Dawes in a storm at sea. In the original version he survives her, rescuing the child of her marriage to his persecutor, Frere, whom he rears as his daughter in Victoria, with the Eureka Stockade revolt introduced in the course of their life on the goldfields, and in the end he returns to England with his name cleared, amid generally propitious circumstances, including his reunion with his wife. There is perhaps little to choose, in the way of credible interest, between the contrivances of the original and the revision respectively, but in the latter the work was made more compact, without lessening the effect of Clarke's use of his grim material in the piling of perverse misfortune upon Dawes to illustrate the evils of the convict system. This in itself, typical of a book with cognate faults of emphasis in style, would not have given the work its standing, which is due to the author's evocation of powerful incidents and accentuated characterization in the manner of romances of the time, and to the skilful writing producing incidental passages of notable prose—such as those connected with the sinking of the *Hydaspes*, the eerie description of the sea-cavern in which the escaped convict, John Rex, hides, and the sombrely rhythmical chapter on "The Topography of Van Diemen's Land".

Clarke's other works of fiction are less notable. *Long Odds* includes among its characters Bob Calverly, who, son of an Australian pastoralist, is visiting England, though his fortunes are hardly more than incidental to the story. Its interest consists, in the manner of the time, of complications of love and villainy in the atmosphere of the man-about-town with county and sporting associations. It ends with the return of Calverly to his station home, bringing an English girl of good family as his wife. *Twixt Shadow and Shine*, with its action on the shores of Westernport Bay, is a slight romantic story with some characters sketched from the author's literary acquaintances, notably Richard Birnie figuring as Erasmus Rumbellow, and it briefly describes that Melbourne fraternity and its habitat. *The Mystery of Major Molineaux* is an imaginative record of a disturbed mentality. *Chidiock Tichbourne*, or *The Catholic Conspiracy*



draws on the historical background of Mary Stuart's time.

Clarke's miscellaneous writings include various critical studies. In "Balzac and Modern French Literature", Balzac is described as "the apostle of realism", distinguished from his disciples in that they "preached a gross materialism". In a consideration of "Modern Art and Gustave Doré", Clarke declares that Doré "goes beyond nature, not falls short of her", erring "not by doing too little, but by seeking to do too much". A survey of "The Beaconsfield Novels" refers to their author as "this Figaro of novelists". Clarke's long essay on "The Future Australian Race" is based on a theory of physical determinants, mainly food and climate. He predicts, with characteristic mordancy, that the future Australian will be "a tall, coarse, strong-jawed, greedy, pushing, talented man" but "freed from the highest burden of intellectual development". His wife will be "a thin, narrow woman, very fond of dress and idleness, but without sufficient brain power to sin with zest". The national policy will be "a democracy tempered by the rate of exchange". The Australian historical studies revive bygone events, scenes and characters in eloquent prose.

**Clarke, Maude**

*Poetry*

Rose o' Dreams. (Syd., F. W. White.) 1923.

**Clarke, Percy**

*Fiction*

Three Diggers: A Tale of the Australian 'Fifties. (Lond., Sampson Low.) 1889.

Valley Council, or Leaves from the Journal of Thomas Bateman of Canbelego Station, N.S.W. Ed. by P. Clarke. Illust. (Lond., Sampson Low.) 1891.

Author of *The New Chum in Australia, or The Scenery, Life and Manners of Australians in Town and Country* (1886), and of *Sunday Jottings*.

**Clarke, Phyllis Mary (Mrs R. Power)**

*Fiction*

Two Stories. (Melb., McCarron, Bird.) 1906.

Author of a children's book, *A Tale of Billy Flea's Experiences* (1912).

**Clarke, Violet (Constance Violet Clarke)**

*Fiction*

Leaves. (Lond., Heinemann.) 1909.

**Clarke, William Branwhite**

*Poetry*

Santa Cruz: Lines on the Death of Commodore Goodenough. (Syd., Churchman.) 187-.

A poem, "Ceratodus Fosteri", was included in *The Industrial*

*Progress of New South Wales; Being a Report of the Intercolonial Exhibition of 1870, at Sydney* (1871). Published prior to arrival in Australia. *Pompeii A Poem* (1819), *The River Derwent and Other Poems* (1822), and *Lays of Leisure* (1829) The Rev. W. B. Clarke, M.A., F.R.S., was also author of several important geological works dealing with New South Wales.

**Clay, Henry Ebenezer ("H.E.C.")**

*Poetry*

The Year and the Book: A Diary, in Verse, of Scripture Themes, by H.E.C. (Perth, Stirling & Son.) 1876.

Two and Two: A Story of the Australian Forest; With Minor Poems of Colonial Interest by H.E.C. (Perth, M. Shenton.) 187-.

Immortelles: The Goal of Life, and Other Poems. (Perth, Stirling & Son.) 1880.

Poems. Collected and edited by S. E. Booking. (Lond., Mathews.) 1910.

First author of a separate publication of verse in Western Australia. He was born in England in 1844, arrived in Australia in 1858, and died in 1896.

**Cleary, Jon**

*Fiction*

These Small Glories. (Syd., Angus & Robertson.) 1946.

You Can't See Round Corners. (N.Y., Scribners.) 1947.

Aust. ed. (Syd., Angus & Robertson.) 1948.

The Long Shadow. (Lond., Werner Laurie.) 1949.

Aust. ed. (Syd., Invincible Press.) n.d.

Just Let Me Be. (Lond., Werner Laurie.) 1950.

Jon Cleary was born in Sydney in 1917, became a commissioned officer of the A.I.F. in the second world war, and afterwards travelled to England and went thence to America. *These Small Glories* is a collection of realistic stories of war service. *You Can't See Round Corners* is the story of Frankie McCoy, who, brought up in a Sydney slum, deserts from a wartime camp, murders a girl in a moment of semi-drunken passion, and is himself accidentally killed when military officers arrest him. These active elements are predominant as compared with a potentially deeper suggestion of the fatalistic compulsion of his circumstances. *The Long Shadow* and *Just Let Me Be* have more in common with outright crime stories, the former implicating a swagman, the latter, with scenes of Sydney as in the first book, involving a young milkman, Joe Brennan (who wants nothing better than to live quietly after his war experience), in the murder of the son of a gangster intent upon revenge.

**Cleary, Patrick Scott**

*Criticism*

Australia's Debt to Irish Nation Builders. (Syd., Angus & Robertson.) 1933.

Chapter VI deals with Australian literature.

Author of *National Education in New South Wales* (1908), and *Spain's Civil War: The Cause of the Revolt* (1937).

**Cleeve, L.**

*Fiction*

*The Water Finder.* (Lond., Hutchinson.) 1897.

**Clegg, Thomas Bailey**

*Fiction*

*Published by Lane, London:*

*The Love Child.* 1905.

*The Wilderness.* 1906.

*The Bishop's Scapegoat.* 1908.

*Joan of the Hills.* 1909.

Author of *Manual of Conciliation and Arbitration* (1892), and *Index of the Statutes of New South Wales*. Clegg was born at Ballarat in 1857. He was a journalist in Victoria, Tasmania and New South Wales, and entered the New South Wales Bar in 1892. He was sometime a police magistrate and for a time editor of the *Red Page of the Bulletin*. He died in 1945, aged 88 years.

Clegg was a novelist with ethical preconceptions which he sought to enforce through his writings. The theory that a woman's primal passion is rooted in motherhood is the basis of *The Love Child*. In *The Wilderness*, the motif is the evil of money-getting as a fetish. *The Bishop's Scapegoat* is a story of the late eighteenth-century, opening in an English provincial parish and continuing at Noumea, New Caledonia, of which the penitentiary and mission work are detailed. Escapees reach the Queensland coast and eventually the city of Sydney. *Joan of the Hills* is a bush romance of a Queensland cattleman's ward and the son of an Oxford graduate in law who practises in Sydney.

**Cleland, Elphinstone Davenport**

*Fiction*

*The White Kangaroo: A Tale of Colonial Life, Founded on Fact.* Illust. (Lond., Wells, Gardner.) 1890.

**Clements, Maie E. (Mrs Harry Cohen)**

*Fiction*

*Not By Bread Alone.* (Lond., Hutchinson.) 1937.

"Cleofas". See Neild, James Edward.

**Clerk, E. G., jun.**

*Poetry*

*Garden of Love, and Other Verses.* (Townsville, Qld, D. W. Hastings.) 1900.

**Clerk, Nellie S.**

*Poetry*

*Songs from the Gippsland Forest.* (Mirboo North, Vic., C. P. Nind.) 1887.

Quoted by Sladen in *A Century of Australian Song* (1888), also in *Australian Poets, 1788-1888*.

**Clift, Charmian (Mrs G. H. Johnston)**

*Fiction*

*High Valley*, by Charmian Clift and G. H. Johnston. (Syd., Angus & Robertson.) 1949.

Prize-winning novel in *Sydney Morning Herald* literary competition, 1948.

Engl. ed. (Lond., Faber.) 1950.

American ed. (N.Y., Bobbs.) 1950.

**Clifton, Percy**

*Fiction*

*Don Crisp.* (Lithgow, N.S.W., Doogood Printing Co.) 1915.

**Clinch, Eileen**

*Poetry*

*Iris-Bloom.* (Melb., Australasian Authors' Agency.) 1913.

**Clinton, Ursula Mary**

*Poetry*

*Read in a Fire.* (Melb., Galleon Press, F. Wilmot.) 1931.

**Close, Robert**

*Biography*

*Morn of Youth.* (Melb., Georgian House.) 1948.

*Fiction*

*Love Me Sailor.* (Melb., Georgian House.) 1945.

French ed. (Paris, Editions du Chene.) 1947.

American ed. (N.Y., Fell ) 1950.

*The Dupe.* (N.Y., Vanguard.) 1947.

Aust. ed. (Melb., Georgian House.) 1948.

Robert Shaw Close was born in Melbourne in 1903, and educated at Camberwell State School and the Swinburne Technical College, Hawthorn. At the age of 14 he shipped as an apprentice in a sailing vessel, was later a seaman in tramp steamers, and sat for a second mate's certificate but failed because of defective colour vision. His seagoing experiences are fully traversed in the autobiographical work, *Morn of Youth*. Following the publication of *Love Me Sailor*, publisher and author were convicted of obscene libel. The author was imprisoned but released when the sentence was modified on appeal. Writers and others protested against the operation of the law in the matter. The story concerns the presence, on board a rough sailing vessel, of a sex-crazed girl, who is the only passenger, in charge of the captain. The consequent situations, and the harsh shipboard conditions, are portrayed with relentless realism, and with a good deal of nautical detail, in clear, direct prose. *The Dupe*, the style of which is more consciously literary, has its action amid similar shipboard conditions, but the characters are all male. The brutal first mate is murdered, and Carson, an abject and despised member of the crew, in his anxiety to impress his shipmates, pretends that the deed was his, realizing too late that he will have to face the penalty for murder when the ship reaches port.

"Clotilde"

*Fiction*

*For the Sake of a Woman: An Australian Story.* (Adel., Neale & Denby.) 1873.

**Cloud, Mrs Thomas C. ("Lindsay Duncan")**

*Poetry*

*Drift: A Volume of Stray Verse.* (Adel., W. K. Thomas.) 1891.

"Whispers" and "Hush" quoted in Sladen's *Australian Poets, 1788-1888*.

**Clough, Maurice**

*Poetry*

The Fighting "Ninth" and Other Poems. (Syd., Dymock's.) 1943.

We of the A.I.F. and Other Poems. (Syd., Dymock's.) 1943.

**Clow, Robert John.** See Clow, Robitt Jon.

**Clow, Robitt Jon**

*Drama*

The Cause of Kelly: A Complete History of the Primitive Colonial War between the Kelly Family and the Police: In Blank Verse. (Ballarat, Vic., Baxter & Stubbs.) 1919.  
Includes lyrics and prose passages.

The Dewmah: The Collected Literature of the Australian Aborigine as Told in Native Drama. (Melb., Austral Printing & Publ. Co.) 1949.

*Fiction*

The Pillar of Salt: A Story of Station Life, Viewed from the Plains of Austral-Asia, by Robert John Clow. (Baklava, S.A., E. J. Walker.) 1903.

*Poetry*

Vive la Australe. (Adel., Wigg.) 1910.

Australie, Vive l'Australie! La Mythologie de l'Australie. Pendant que l'Australie est en Rêve: Three Poems. (Adel., Wigg.) 1910.

In his *Among the Chief Colonials* (1921), Clow says that he altered his Christian names by special deed to "Robitt Jon". Some of his separate works are bound together in one volume under the title of *Cy-Clowpedia*. He is author of *The Pacific Empire: An Authentic History of the Venerable James Clow* (1929), *The Book of the Ages: A Centennial Story of Melbourne and Adelaide* (1937), and *The Royal Charter* (1938).

**Clowes, Evelyn Mary.** See "Mordaunt, Elinor".

**Clucas, A.**

*Fiction*

Behind the Hills. (Melb., Lothian.) 1926.

Author of a children's book, *Adventures of Carol in Bushland* (1935).

**Clune, Frank**

*Biography*

Try Anything Once: The Autobiography of a Wanderer. (Syd., Angus & Robertson.) 1933.  
Reprinted 1934, 1935, 1936, 1938, 1940, 1941, 1944, 1947, 1952.

Translated into Dutch. (Batavie, Uitgave Unie—Bibliothek.) 1941.

D'Air Devil: The Story of "Pard" Mustar, Australian Air Ace. (Syd., Angus & Robertson.) 1941.

Chinese Morrison. Illust. (Melb., Bread & Cheese Club.) 1941.

Last of the Australian Explorers: The Story of Donald Mackay. Illust. (Syd., Angus & Robertson.) 1942.

The Greatest Liar on Earth. Illust. (Melb., Hawthorn Press.) 1945.

The story of Henri Gm.

Captain Starlight: Reckless Rascal of *Robbery Under Arms*. Illust. (Melb., Hawthorn Press.) 1945.

Dark Outlaw: The Story of Gunman Gardiner. (Syd., Invincible Press.) 1945.

Try Nothing Twice: The Story of Two Dozen Jobs. (Syd., Angus & Robertson.) 1946.

Cover title reads *TNT*.

Golden Goliath. (Melb., Hawthorn Press.) 1946.  
The story of Edward Hammond Hargraves. Ed. limited to 500 copies signed by the author.

The "Demon" Killer. (Syd., Invincible Press.) 1948.

The career of Deeming, satanic murderer.

Wild Colonial Boys. (Syd., Angus & Robertson.) 1948.

A Noose for Ned. (Melb., Hawthorn Press.) 1949.  
A reprint of a very rare pamphlet.

*Descriptive*

Published by Angus & Robertson, Sydney, unless otherwise stated:

Rolling Down the Lachlan. 1935.

Another ed. (Syd., Allied Authors & Artists.) 1944.

Roaming Round the Darling. 1936.

Dig: A Drama of Central Australia. 1937.

Aust. Pocket Library ed. 1944.

Free and Easy Land. 1938.

Reprinted 1940, 1945, 1947, 1948, 1952.

Sky High to Shanghai: An Account of My Oriental Travels in the Spring of 1938, with Side Glances at the History, Geography and Politics of the Asiatic Littoral: Written with Charity to All and Malice to None. Illust. 1939.

2nd ed. 1947.

To the Isles of Spice: A Vagabond Voyage by Air from Botany Bay to Darwin, Bathurst Island, Timor, Java, Borneo, Celebes, and French Indo-China. Illust. 1940.

All Aboard for Singapore: A Trip by Qantas Flying Boat from Sydney to Malaya. Illust. 1941.

Prowling Through Papua. Illust. 1942.

Tobruk to Turkey: With the Army of the Nile. 1943.

The Red Heart: Sagas of Centralia. Illust. (Melb., Hawthorn Press.) 1944.

Pacific Parade. (Melb., Hawthorn Press.) 1945.

The Forlorn Hope: A Sea Saga of the Sixties. Illust. (Melb., Hawthorn Press.) 1945.

Narrative of an expedition made by early Northern Territory Colonists.

Song of India. (Syd., Invincible Press.) 1946.

Roaming Round Australia. (Melb., Hawthorn Press.) 1947.

High-ho to London: Incidents and Interviews on a Leisurely Journey by Air from Australia to Britain with Frank Clune. Illust. 1948.

Land of My Birth: Epics of Australian Adventure. (Syd., Invincible Press.) 1949.

Land of Hope and Glory: An Australian Traveller's Impressions of Post-war Britain and Eire. Illust. 1949.

Ashes of Hiroshima. 1950.

All Roads Lead to Rome: A Pilgrimage to the Eternal City, and a Look Around War-torn Europe. (Syd., Invincible Press; also Angus & Robertson.) 1950.

#### Fiction

Ben Hall the Bushranger. (Syd., Angus & Robertson.) 1947.

Reprinted 1947, 1951.

Francis Patrick Clune was born at Sydney in 1893. He served in the first world war and was wounded at Gallipoli, and in the second world war he held honorary rank as major with the Australian forces in the Middle East and New Guinea. He is the subject of a monograph, *Frank Clune: Author and Ethnological Anachronism* (1944), by Bartlett Adamson. The free style in which generally he presents his materials, bringing his books within the range of inclusion here, is in some of them not sharply distinguishable from, and may even be definitely regarded as, the method of a novelist taking actual persons and circumstances for his theme, but since the factual intention predominates, the classification of the above list seems the most appropriate. The titles of the various books indicate their subjects, all of which are dealt with in a breezy popular manner.

Clune, George, and Power, John Frank

#### Fiction

Easy Come—Easy Go: A Novel of Australian Life. (Syd., Allied Authors & Artists.) 1944.

George Clune also wrote *Why Gather Moss?* (1940), a travel book.

Clunies Ross, Jane. *See* Ross, Jane Clunies.

Clutch of Easter Eggs, A. *See under* Walch, Garnet.

"Clyde, Constance". *See* McAdam, Constance.

Coast to Coast: Australian Stories. (Syd., Angus & Robertson.) 1941 to 1949-50.

This anthology of contemporary stories was published annually for the years 1941 to 1948, then it combined the years 1949 and 1950. The following details show the year each volume represents, by whom the selection was made, and the year of publication: 1941, Cecil Mann (1941); 1942, Beatrice Davis (1943); 1943, Frank Dalby Davison (1944); 1944, Vance Palmer (1945); 1945, Douglas Stewart (1946); 1946, M. Barnard Eldershaw (1947); 1947, Don Edwards (1948); 1948, Brian Elliott (1949); 1949-50, Nettie Palmer (1950).

Cobb, Chester

#### Fiction

Mr Moffatt. (Lond., Allen & Unwin.) 1925.

Days of Disillusion. (Lond., Allen & Unwin.) 1926.

Chester Francis Cobb was born at Waverley, Sydney, in 1899, but left Australia for England a good many years ago. *Mr Moffatt* is a story of a Sydney suburban chemist, who, persuaded by a connoisseur that a painting which has come into his possession is by the Dutch master Vermeer, goes to London for the purpose of enriching himself by selling it, only to learn that he has been misled. This misfortune is increased by the fact that he has had to borrow for the expenses of his journey and also owes money on the purchase of his business, which, upon his return, he finds has been neglected by his locum. Then comes the death of his wife and the departure of his daughter, leaving him to face his difficulties alone. He gains fortitude at last from belief in ideas of love, truth and beauty as the essence of living. *Days of Disillusion* indicates, through a variety of circumstances, reality destroying the ideals of Robert Watson as he grows up, until, in middle age, the conflict is resolved as in *Mr Moffatt*. The author combines with his clear-cut characterization and his resourceful elucidation of his themes a kind of interior monologue inclining towards the revelation of "the stream of consciousness" of which James Joyce's later works are the ultimate development.

#### "Cobber, Lance Corporal"

The Anzac Pilgrim's Progress: Ballads of Australia's Army. Ed. by A. St John Adcock. (Lond., Simpkin Marshall.) 1918.

The author is now admitted to be A. St John Adcock, the English litterateur. The book is included here in view of its previously assumed Australian authorship.

"Cochrane, Andrew". *See* Caldwell, Robert.

Cochrane, George Henry. *See* Hervey, Grant Madison.

Cockerill, George

#### Fiction

Down and Out: A Story of Australia's Early History. (Syd., Bookstall.) 1912.

The Convict Pugilist. Illust. by Lionel Lindsay. (Syd., Bookstall.) 1912.

In Days of Gold: A Romance of the 'Fifties. (Syd., Daily Telegraph Co.) 1926.

Cockerill also wrote *Scribblers and Statesmen* (1944), the memoirs of a political journalist. He was born at Bendigo, Victoria, in 1871 and educated at the local High School and the School of Mines. He first joined the *Bendigo Independent*, then became chief of staff of the *Ballarat Star* and the *Age*, Melbourne. He was the editor of the *Daily Telegraph*, Sydney, from 1926 to 1928 and leader-writer on the *Herald*, Melbourne, from 1929. He died in 1943.

Cocks, Nicholas John

#### Poetry

Songs of the Dardanelles. (Syd., Pepperday.) 1915.

The Betty Songs. Illust. (Syd., W. G. Smith.) 1919.

Australian Songs and Other Poems: A Memorial Volume. Ed. by Elizabeth A. Cocks. (Syd., Bourne's Book Shop.) 1925.

**Codlin, James**

*Fiction*

The Transported Smuggler. (Syd.) 1893.

"Codrington, Hildred". *See* Darnley, Florence Rose.

**Cody, Glenn**

*Fiction*

Outcast Guns. (Syd., Associated General Publications.) 1949.

Published with others as *Frontier Western*.

**Cogan, J. J.**

*Fiction*

Old Ireland Hearts and Hands: A Romance of Real Life. (Melb., Linehan.) 1908.

**Cogger, Percy**

*Fiction*

Flyin' Blind. (Lond., Cassell.) 1934.

Another ed. 1935

**Cohen, Harold**

*Drama*

The Moving Finger: A Light Scenic Play in Three Scenes. (Melb., Robertson & Mullens.) 1940.

**Cohen, Isaiah Reginald**

*Fiction*

Stanhope Burleigh. (Syd., J. A. Engel.) 1872.

How Will it End? (Syd., E. R. Cole.) 1886.

Author of "Loch Ard" and part author of "Give It a Name".

**Cohen, Maie E.** *See* Clements, Maie E.

**Cold Cash for Murder.** *See under* Stokes, Jeff.

**Coldham-Fussell, Vera Gladys.** *See* Dwyer, Vera Gladys.

**Cole, Bessie, and Moore, F. W. D.**

*Fiction*

The One Black Shadow. (Melb., G. Robertson.) 1898.

**Cole, E. W.**

*Anthology*

Colonial A 1 Reciter, Pathetic and Humorous. Selected from English, American and colonial authors. (Norwood. Adel., A. T. Hodgson.) 1885.

Colonial A 1 Reciter, Series 1-4. 1888.

Colonial A 1 Reciter, Part Eleven, 1895. English, American, Canadian, and Australian authors. (Norwood, Adel., A. T. Hodgson.) 1895.

Other editions

*Essays*

Selected Works. (Melb., Cole's Book Arcade.) 1916.

In three parts. Part 1 is entitled "E. W. Cole: Founder of the Book Arcade, An Appreciation by Henry Williams". Parts 2 and 3 are entitled "Selected Works of E. W. Cole".

Cream of His Thoughts: Selections from the Writings of E. W. Cole, Chosen by His Daughter, Ada Belinda Cole. (Melb., Mitchell & Casey.) 1916.

A Lot of Gems. (Melb., Cole's Book Arcade.) 1917.

Papers compiled by E. W. Cole, and other selected works.

*Poetry*

What Books Do for Mankind: A Recitation. (Melb., Cole.) 190-.

E. W. Cole edited *Federation of the Whole World: Fifty Essays by Fifty Australasian Writers* (Melb., Troedel, n.d.).

Edward William Cole, born in England in 1832, came to Victoria in 1852, worked on the gold-diggings there without success and then in other occupations, and in 1865 opened a book-shop in the Eastern Market, Melbourne. He prospered sufficiently to become lessee of the whole extensive building, which he turned into a popular resort like a kind of fair. In 1874 he moved his books into a shop on the Bourke Street frontage of the building, and in 1883 started the bookselling house, on the south side of the same street between Swanston Street and Elizabeth Street, which, with its thoroughfare to Little Collins Street, afterwards extended to Collins Street, became widely known as Cole's Book Arcade, until it ceased about ten years after his death in 1918. He conducted his business there in a spirit of philanthropic belief in the value of books, permitting prolonged reading of any volume in the trays or shelves by anyone who cared to enter the shop, which was probably one of the most numerous stocked in the world. He also issued, besides numerous popular miscellanies and homiletics, cheap editions of standard works.

**Cole, Elsie (1).** *See* Curtin, Elsie.

**Cole, Elsie (2)**

*Poetry*

Holiday Songs. (Melb., G. Robertson.) 1912.

Children of Joy. (Melb., Lothian.) 1928.

Elsie Clarice Cole was born in Melbourne and educated at the South Melbourne College under J. B. O'Hara (q.v.). In 1926 she married Alfred H. Angel, chief of the Victorian *Hansard* staff. Her poetry is to a great extent that of a lover of nature amid hill and coastal country

adjacent to Melbourne. An accompanying meditative strain is exemplified in "Sand":

*I am the Sand, the End of Things; in many places many-hued,  
Yet through all guises still the same I weave the death-clothes of the world.*

Sometimes she interprets experience in the special womanly sense. "Fenella West" shows an old woman, pitied for her queerness and loneliness, musing contentedly by her fireside:

*While from the driftwood's golden blaze  
Soft purple flamelets wreath:  
"I've lived for others all my days,  
But now I've time to breathe!"*

More subjectively, "A Woman's Song", expressing "joy in all little soft creatures", accepts also, in an apostrophe to life,

*Failure, with lessons emphatic  
And sharp as your lightnings above,  
Pain that is almost ecstatic,  
And the terrible teachings of love.*

A phase of these is the disillusionment, revealed in "The Slayers", of lovers who destroy love by the removal of all reticence. There are also lightly picturesque period poems and harlequinade verses, and poems of "Little Girls and Gardens" in *Children of Joy*, notably "First Fear", with its theme of a child's realization of the significance of death as she pauses,

*Grieved by the freshblown flowers that wave,  
But most aghast at the cruel sunlights  
That play like paws on a kitten's grave.*

**Cole, Muriel Beverley**

*Poetry*

Australian Gum Leaves. (Melb., Shovelton & Storey.) 1915.

After the War. (Melb., Specialty Press.) 1917.

**Cole, Percival Reginald**

*Poetry*

The Pilgrim: An Epic of Art. (Manly, N.S.W., the author.) 1942.

**Cole, S. J. See Port, S. J.**

**Colebrook, Joan** (*Mrs Mumford Albert, née Heale, afterwards Mrs Harold van Kirk*)

*Fiction*

The Northerner. (N.Y., Scribners.) 1948.  
Aust. ed. (Syd., Invincible Press.) 1950.

**Colenso, A.**

*Fiction*

Mysteries Revealed. (Syd., Harbour Newspaper Co.) 1931.

**Collier, A. L.**

*Fiction*

Brochard: An Australian Novel. (Lond., Stockwell.) 1929.

**Collier, James**

*Criticism*

The Pastoral Age in Australasia. (Lond., Whitcombe & Tombs.) 1911.

Contains chapters (pp. 287-98) on books on bush life.

**Collingridge, George**

*Fiction*

Alice in One Dear Land. (Syd., Penfold.) 1922.

Through the Joke in Class. (Hornsby, Syd., Collingridge.) 1923.

Collingridge also wrote *Discovery of Australia. An Investigation Concerning the Priority of Discovery in Australasia* (1895), *First Discovery of Australia and New Guinea . . . 1492-1606* (1906), and *Round and Round the World by the Hermit of Berowra*, Parts 1-6 (Hornsby, N.S.W., 1925-33). He was born at Godington, Oxford, England, and was sometime a teacher of art in Sydney. He had a private printing press of his own and was one of the founders of the New South Wales Art Society. His full name is Collingridge de Tourcey.

**Collings, Jesse ("Southern Cross")**

*Poetry*

Published by F. H. Johnston, Sydney, under pseudonym:

The Quiet Moment. 1944.

Another ed. 1949.

A Child's Smile: Eight Poems. 1944.

As Life Goes By: Further Selections from *The Quiet Moment*. 1944.

**Collins, Dale**

*Fiction*

Stolen or Strayed. Illust. by Percy Lindsay. (Syd., Bookstall.) 1922.

Ordeal. (Lond., Heinemann.) 1924.

Aust. ed. (Syd., Cornstalk.) 1924.

The Haven: A Chronicle. (Lond., Heinemann.) 1925.

The Sentimentalists. (Lond., Heinemann.) 1927.  
Cheap ed., entitled *Sal of Singapore*. (Lond., London Book Co. (Collins)) 1929. (Novel Library.)

Vanity Under the Sun. (Lond., Heinemann.) 1928.

Idolaters. (Lond., Harrap.) 1929.

The Fifth Victim. (Lond., Harrap.) 1930.

Rich and Strange. (Lond., Harrap.) 1930.

When God Dropped In. (Lond., H. Joseph.) 1931.

Jungle Maid. (Lond., Harrap.) 1932.

Aust. ed. (Melb., Robertson & Mullens) 1932.

Lost. (Lond., Harrap.) 1933.

Vulnerable: A Tale With Cards. (Lond., Benn.) 1933.

Aust. ed. (Syd., Macquarie Head Press.) 1934.

The Mutiny of Madam Yes. (Lond., Harrap.) 1935.

Race the Sun. (Lond., Constable.) 1936.

Bush Holiday, by Stephen Fennimore. (Lond., Heinemann.) 1948.

Simple Simon Smith. (Lond., Jenkins.) 1949.

Bush Voyage, by Stephen Fennimore. (Lond., Heinemann.) 1950.

Cuthbert Dale Collins was born in Sydney in 1897. After journalistic experience with the *Herald* and *Table Talk* in Melbourne, he in 1922 accompanied an American millionaire on a world tour in the latter's motor-yacht, the *Speejacks*, and wrote an account of the cruise in *Sea Tracks of the Speejacks Round the World* (1923). References to this experience occur also, with other personal matters, in *Bright Vista* (1946). After the voyage he went to London, varying residence there with further travels, including visits in 1929 and 1934 to Australia, where he has resided since 1948. He has contributed many short stories to overseas magazines. He became widely known for his novels connected with shipboard life and Oceanic places. In *Ordeal* the central situation is the seizure of control by a steward of a yacht disabled after a hurricane in the South Seas, and the reactions of its party of five to his despotism. *The Haven* is concerned with the problems of a group marooned on an island to which a film star, Mark Antoine, has retreated to recuperate after a nervous breakdown. In *The Sentimentalists* Whelan, a rough skipper, adopts an abandoned or lost white baby, who is cared for aboard his ship by a young woman, Tina Murray. Complications ensue from the child's pull on their affections. Other novels of seagoing or island scenes are *Vanity Under the Sun*, *Idolaters*, *Rich and Strange*, *Jungle Maid*, *Lost*, *Vulnerable*, *The Mutiny of Madam Yes*, and *Simple Simon Smith*. In *Race the Sun* the author turns from sea-travel to the air, connecting the emotional problems of a young married couple with a flight in the stratosphere. Collins's themes are accompanied by ironic implications in the aspects of modern life which they display, though this element is on the whole slight, being subsidiary to colourful effects in the action. *Stolen or Strayed* and *The Fifth Victim* are crime stories. Collins is author also of books for children, and has used the pen-names of "Stephen Fennimore" and "Michael Copeland".

Collins, Jessica May. See Farley, Jessica May.

Collins, Margaret

Poetry

Justice and Other Poems. (Syd., the author.) 1941.

Collins, Naomi

Poetry

Home Links and Other Poems. (Melb., Austral Printing & Publ. Co.) 1937.

With Chains of Gold. (Melb., Spectator Publ. Co.) 1938.

Traveller's Joy and Other Poems. (Melb., Pitt-Way Institute.) 1946.

Collins, P. F.

Poetry

Balfour and Pat O'Brien: An Argumental Debate. (Melb., H. W. Mills.) 1890.

An Exile's Address to His Country, and Other Poems and Prose. (Brunswick, Melb., Re-former Printing Works.) 1891.

Collins, R. Reeves

Poetry

Gleams of the Light of the World; Lays of Britain's Heroes; Boer War Ballads; Australian Sketches. (No imprint.) 190-.

*Gleams of the Light of the World* was first issued in 1890. See Serle's *Bibliography*.

Collins, Reginald

Poetry

Hobart Hours. Illust. (Hobart, Davies Bros.) 1926.

The author is a brother of Dale Collins.

Collins, Robert Edward

Poetry

Rhymes and Recollections. (Melb., the author.) 1945.

"Collins, Tom"

Fiction

Such is Life: Being Certain Extracts from the Life of Tom Collins. (Syd., Bulletin Co.) 1903.

Another issue, with preface by Vance Palmer. (Melb., Specialty Press.) 1917.

Abridged ed., edited by Vance Palmer. (Lond., Cape.) 1937.

Another ed. (Lond., Cape, Syd., Angus & Robertson.) 1944.

Reissued. (Syd., Angus & Robertson.) 1948.

Another ed. (photographic reproduction of the first Australian ed. published by Bulletin Co. in 1903). With a biographical sketch of the author by C. Hartley Grattan. (Chicago, University of Chicago Press.) 1948.

Rigby's Romance: A "Made in Australia" Novel. (Melb., C. J. De Garis.) 1921.

Another ed., containing matter previously omitted. Foreword by R. G. Howarth. (Syd., Angus & Robertson.) 1946.

The Buln-Buln and the Brolga, by "Tom Collins" (Joseph Furphy). Foreword by R. G. Howarth. (Syd., Angus & Robertson.) 1948.

Poetry

The Poems of Joseph Furphy. Collected and edited by K.B. Preface by Bernard O'Dowd. (Melb., Lothian.) 1916.

"K.B." is Kate Baker. On pp. 7 and 23 lines of stanzas have been printed in capitals as though titles of poems.

The Mitchell Library contains Furphy's letters to William Cathels, 1893-1906 (*The Mitchell Library*, ed. by Ida Leeson, 1936). The National Library, Canberra, has a collection of Furphy material presented by Miss Kate Baker. It includes letters and manuscripts.

"Tom Collins" was the pen-name of Joseph Furphy. His parents, Samuel and Judith Furphy, emigrated from the north of Ireland and arrived at Port Philip in 1841. He was born at Yering (now known as Yarra Glen), Victoria, on 26th

September 1843. His education, begun by his parents at home, was continued at school when the family moved some ten miles south-west to Kangaroo Ground and at Kyneton after another move thither in 1852. He worked on his father's farm, and later acquired and travelled the country with his own threshing plant. In 1867 he married Leonie Celina Germain, a girl of French extraction. He then took up farming on his own account, later had a road-rolling contract, worked on the Bendigo and Castlemaine gold-fields, then owned, to use his own words, "two of the best bullock teams that ever traded from Hay. For seven or eight years," he continues, "I followed this adventurous and profane occupation." Drought came, most of his bullocks died of pleuro-pneumonia, and about 1884 he sold what remained of his plant, and worked at his brother's agricultural implement foundry at Shepparton. His two sons started a similar business at Fremantle, Western Australia, and at the end of 1904 Furphy and his wife left Victoria and joined them. He died at Claremont on 13th September 1912. Further details will be found in *Joseph Furphy: The Legend of a Man and His Book* (1944), by Miles Franklin in association with Kate Baker, *Tom Collins (Joseph Furphy) As I Knew Him* (1941), by A. Lee Archer, and *Southerly*, No. 3 of 1945, Joseph Furphy number. Extracts from letters he wrote to C. H. Winter were printed in the *Bulletin* of 16th January 1935.

*Such Is Life*, as Furphy originally wrote it, was a manuscript of 1125 pages. The circumstances leading to his reduction of what he called "its unseemly tonnage", in order to make publication practicable, are related by A. G. Stephens in the preface to the first edition of *Rigby's Romance*. The book purports to be derived from a chance selection by the author from a series of pocket diaries which he had kept. Though he refers to it as a novel, its sequence consists mainly of the fact that the same characters, some of whom are succinctly described early in the book, come and go in the course of the incidents, in scenes progressively familiarized. There is the slight thread of a frustrated romance, in which a girl, Cooper's sister, after being disfigured by a kick from a horse, is deserted by her fiancé, and though she is believed to have drowned herself, is masquerading as a boundary rider and known as Nosey Alf, having adopted the same Christian name as her faithless lover, who comes into the book as Warrigal Alf; but all this is hardly more than one aspect of the connection of circumstances that unifies the work. Furphy himself warns the reader against "any expectation of plot or denouement". He explains the matter in his own way:

Whilst a peculiar defect—which I scarcely like to call an oversight in mental construction—shuts me from the flowery pathway of the romancer, a co-ordinate requital endows me, I trust, with the more sterling, if less ornamental qualities of the chronicler. This fairly

equitable compensation embraces, I have been told, three distinct attributes: an intuition which reads men like signboards; a limpid veracity; and a memory which habitually stereotypes all impressions except those relating to personal injuries.

Writing of that kind, and the tone of badinage, are characteristic of the book. The elaborate style is partly a literary habit of the author's period and of earlier influences of his reading, and partly almost a parody of all that. Its corollary is the incorporation in the text of a good deal of quotation and allusion, often whimsically applied or humorously twisted.

The period covered by the diary is six months from September 1883, and the book offers the entries amplified "to the minutest detail of occurrence and conversation. This," the author goes on to explain, "will afford to the observant reader a fair picture of Life, as that engaging problem has presented itself to me." The scope of the work is no less than that. It proceeds by discursive reflections, sometimes relevant to the situation (as in the discourse on social distinctions on sheep stations with which Chapter VI begins), and sometimes on the merest pretext (like the consideration of things in general induced by the meerschaum pipe in Chapter III). The scene is partly Northern Victoria but mainly the Riverina, the geography of which the author claims to know as well as if he had laid out the whole territory himself. The qualities which have gained the book recognition were summed up by Stephens in his original report on the manuscript: "It seems to me fitted to become an Australian classic or semi-classic, since it embalms accurate representations of our character and customs, life and scenery, which in such skilled and methodical forms, occur in no other book I know."

Furphy himself described *Such Is Life* as of "temper democratic; bias, offensively Australian". It is accordingly permeated with radical ideas of the time, in association with the Australian point of view which was then being urged by the *Sydney Bulletin* as a corrective of oversea attitudes and allegiances inconsistent with Australian circumstances. Tom Collins explains himself as being on his rounds as a Government official, a "Deputy-Assistant-Sub-Inspector, but with the reversion to the Assistant-Sub-Inspectorship itself when it should please Atropos to snip the thread of my superior officer". This status symbolizes the element of detachment in his "avowed Comradeship" with his associates on the track—bullock-drivers, drovers, station hands, swagmen, "people who can by no management of hyperbole be called respectable". He participates, helps, and sympathizes; but his attitude is that of the observer or at least the mentor apart and immune, and they are not exempt from the comprehensive play of his indulgent fun. His oblique ridicule of the genteel station house-keeper, Mrs Beaudesart, is all of a piece with the comic description of the defects, physical and



otherwise, of her unfortunate underling, Ida, who "certainly belonged to the same mammiferous division of vertebrata as Mrs Beaudesart, but there the affinity ended with a jerk". He can be amusedly neutral when, early in the book, Bum's ill-treatment of his mare provides a spectacle fleetingly absurd, and even Nosey Alf's disfigurement becomes the occasion of a droll discourse on physiognomy. This denotes no lack of pity, any more than his remark that "most people lose more by their friends than by their enemies" is an abnegation of friendship. He is entirely humane, but he refuses to sentimentalize or to restrict his evocation of the irony of circumstance. "Drastic," he remarks laconically, expressing hopes that bad company, drunkenness, robbery and jail will overtake the gentle Rory O'Halloran when nothing less seems likely to divert him from a foolish expedition, "but such is life."

There are many passages in an entirely sober strain, such as the eloquent "ideographic prophecy" of the plainlands in Chapter II, and the description of the little girl, Mary O'Halloran, in her Australian environment. The story of her death, when she is lost in the bush, shows Furphy's ability to write effectively in the simplest language, though he puts it into the mouth of Thompson. Told to the group around the camp-fire, it acquires a natural suspense from the interruptions, and the tragedy unfolds without any forced emphasis.

Furphy reconstructed the main part of the excised portion of his original manuscript and called it *Rigby's Romance*. It was first published serially in the *Broken Hill Barrier Truth*. The method of narration, the location, and some of the characters, are the same as in *Such Is Life*, but there is more outright preaching, of which Rigby is made the instrument. He is an American variously referred to throughout the book as General, the Judge, the Senator, the Sheriff, the Major and so on, this being "merely a spontaneous concession to his nationality". His "romance" goes back to his youth, when he and his early love, Kate Vanderdecken, were parted, leaving him "rudderless, dismasted, derelict, at the mercy of wind and tide". She now comes all the way to Australia in search of him, but when he meets her he has forgotten who she is, and she goes all the way back again. The book is over-weighted with the long discourses, which are mainly socialistic and rationalistic in a broad way, and it has comparatively little of the local material that enriches *Such Is Life*; but it contains many entertaining divergencies in the author's individual vein, such as Dixon's discovery of the Bible and his account of the lost tribes of Israel; the ironic story of Mina and Fritz; the dissertation of Furlong, the trapper; and the parody, in Chapter IX, of poetic bush descriptions.

*The Buln-Buln and the Brolga* reconstructs what was originally a chapter of *Such Is Life*. It consists mainly, though with characteristic

amplification, of the exhibition of Fred Falkland-Pritchard and Barefoot Bob (who appears in *Such Is Life*) as tellers of incredible experiences, with their respective styles suggested by the contrast of their names. Fred is the author's "ideal liar in his full integrity . . . ornate yet reposeful, microscopically exact, yet large and sublime".

Furphy's book of poems contains little in an entirely serious strain, but his ballads have distinguishing touches of suave acidity, as in "The Schoolhouse on the Plam" and the "psalms", and his ironic realism shows itself in the juvenile theme of "Breaking the News". His most effective poem is the humorously philosophic "Brahm", with its play on the oriental concept of the universe as a dream of the god, destined to vanish when he wakes, elaborating in verse an idea occurring also in *Rigby's Romance*.

**Collis, Walter**

*Fiction*

Willis of Ryde. (Stanmore, Syd., the author.) 1899.

**Collisson, Nora Winifred**

*Drama*

To the Day. (Brisb., Jones & Hambly.) 1916.

Christus Consummator: A Pageant Play of Church History. (Adel., Gillingham.) 1928.

Homo Sapiens: A Pageant Play of Learning. (Melb., Brown, Prior.) 1929.

By Royal Command: A Pageant Play of English Church History. Composed to commemorate the centenary of the Dioceses of Adelaide, Newcastle and Melbourne, in Australia, etc. (Adel., printed by Hunkin Ellis & King.) 1947.

**Colonial A 1 Reciter.** See under Cole, E. W.

"Colonial Magistrate, A Late". See Rowcroft, Charles.

"Colonist, A"

*Fiction*

Life's Work As It Is, or The Emigrant's Home in Australia. (Lond., Sampson Low.) 1867.

Another ed. 1870.

**Colymbia.** (Lond., Truebner.) 1873.

Utopian narrative of the government, manners and customs of the inhabitants of a subaqueous country, linked with one of the islands of the Pacific; with references to Hobart Town. It has been attributed to Mrs Emma Etta Neville.

**Comicalities.** See under "Boomerang" (1).

**Commonwealth, The: An Annual of Australian Art and Literature.** Nos. 1-2. (Syd., Book-stall.) 1901-2.

The contributors include "Steele Rudd", A. Dorrington, J. A. Barry, W. R. Harper, Walter Jeffrey, E. Dyson, J. H. M. Abbott, A. G. Stephens, Frank Donohue, Winnifred Scott,

L. R. Macleod, Frank Wilkinson, R. Coombes, J. Le G. Brereton, G. Essex Evans, R. Quinn, Norman Lindsay, A. H. Adams, W. H. Oglvie, G. Taylor, H. Lawson, Ethel Turner, V. J. Daley, and Grant Hervey.

*The Commonwealth* was continued as *Rowlandson's Success*, Nos 1-2 (Syd., Bookstall, 1907-8). The contributors included T. E. Spencer, "Steele Rudd", J. Green, A. Pratt, H. Lawson, C. Ross-Johnson, Louisa Lawson, R. Quinn, E. F. Christie, Grant Hervey, H. M. Somer, E. Favenc, T. B. Clegg, C. D. Websdale, Charles White, Broda Reynolds, Robert Allan, P. Quinn, A. E. Jobson, R. J. Cassidy, I. A. Rosenblum, Les Lee, and J. B. Casteau. For Rowlandson's life and work as a publisher see *The Late Alfred Cecil Rowlandson, Pioneer Publisher of Australian Novels* (1928).

**Compston-Buckleigh, Edmund.** *See* Barclay, Edmund.

**Compton Saunders, Margaret.** *See* Saunders, Margaret Compton.

**Confessional: A Dramatic Scene.** (Syd., Kern & Mader.) 1851.

*In The Australian Souvenir for 1851*, pp. 159-69.

**Congreve, Matilda Jane.** *See* "Franc, Maud Jeanne".

**Connell, Alan**

*Fiction*

*Published by Currawong, Sydney:*

Lords of Serpent Land. 1945.

Prisoners in Serpent Land. 1945.

The Swordsmen of Rome. 1945.

Warriors of Serpent Land. 1945.

**Connell, T. F.** *See* under Sandes, John.

**Connellan, Mary.** *See* Finnin, Mary.

**Connolly, Mrs Hope** ("Thomasine")

*Poetry*

Wildflowers from the Wayside. (Dublin.) 1864.

J. H. Hornbrook states "published c. 1883". Quoted in Stable and Kirwood's *Book of Queensland Verse* (1924) and referred to in Kellow's *Queensland Poets* (1930).

Mrs Connolly died in 1908.

**Connolly, Roy**

*Fiction*

Southern Saga. (Lond., Grayson & Grayson.) 1940.

Aust. ed. (Syd., Dymock's.) 1944.

*Southern Saga* is a story of pastoral settlement in the Burnett River region of Queensland. Stephen Everett in 1849 takes his young wife, Georgina, to his station, Goolara. His patient efforts to overcome the inevitable difficulties, and her discontented yearnings for the society and amenities amid which she has been reared in Sydney, until at last she accepts her part in his prospects seven years later, constitute the central narrative. Around it faithfully accrue the circumstances of pioneering, in relation to convict

labour, the results of the discovery of gold in Australia, the expedient of indentured Chinese labour, and the effect of white settlement upon, and its consequent dangers from, the aborigines. All this is related to a background of recorded facts and early Australian politics, colouring the occasional functions and social life of the district, which introduces in particular the impetuously impractical Roger Kildare and his roguish daughter, Patience. Among other subsidiary characters are the Everett's loyal Irish servant, Bridget O'Flynn, and the ex-convict hand, Molloy, whom she marries; Hampton, ex-officer of dragoons, now lieutenant of native police, cruelly venting his race-obsession upon the blacks, and tempting Georgina's vanity with his overtures; Debil-Debil, a dangerous aboriginal outlaw; and the more heroic figure of Coontajanderrah. The action, maintained on the whole steadily, ends in more exciting circumstances which lead to the death of the three last-named.

**Conrad, Tod**

*Fiction*

Laughing Guns. (Syd., Associated General Publications.) 1949.

Published with others as *Frontier Western*.

**Conroy, Charles**

*Poetry*

Australia. (Burwood, Syd., Australian Courier print.) 191-.

Daniel. Ed. by C. Conroy. [Anon.] (Syd., Marxian Press.) 1919.

Includes propagandist story "Daniel"; together with poems, signed "Dan", "Daniel", "Mick", "Michael", and "John".

Eden, 1925. (Melb., Fraser & Jenkinson.) 1927.

Prose and verse.

Author of *The Brotherhood of Man* (1918), and *Political Action* (1918).

**Conroy, J. M.**

*Fiction*

False and Other Tales. (Melb., G. Robertson.) 1872.

**Consett Stephen, Adrian.** *See* Stephen, Adrian Consett.

**Considine, Agnes**

*Fiction*

A Blind Understanding. (Melb., A. McCubbin.) 1923.

The Wider Outlook. (Melb., Vidler.) 1925.

**"Converted Mechanic, A"**

*Poetry*

Real Poetry. (Adel., Frearson.) 1876.

Conyers, Evelyn  
*Poetry*

Babes in the Bush and Other Verses. (Melb., Vidler.) 1927.

"Cooee". *See* Walker, W. S.

Coo-ee: Tales of Australian Life. *See under* Martin, Harriet Anne.

Coo-ee Call, The. *See under* James, Mrs Maude Wentworth.

Coo-ee Contingent, The. *See under* Hain, Gladys Adeline.

Coo-ee Reciter. *See under* Pyke, William Thomas.

Cook, Madame Charles  
*Fiction*

Comic History of New South Wales from 1777 to 1877. Illust. and Appendix. (Syd., General Publ. Office.) 1879.  
Issued in parts.

Cook, G. S.  
*Poetry*

Phantom Gold and Other Verses. (Syd., Sands.) 1925.

Cook, James Newton Haxton Hume-. *See* Hume-Cook, James Newton Haxton.

Cook, Mrs Violet Ethel  
*Poetry*

Peat Fires. Illust. (Syd., Sands.) 1939.

Cooke, Mrs Elsie V.  
*Poetry*

Words of Love and Greeting. (Lond., G. E. Mignon.) 1934.

Cooke, John  
*Poetry*

Verse of the Voyage on Board the Ship *Orwell*. (Melb., Melbourne Punch.) 1860.

Cookesley, Harriet Anne. *See* Martin, Harriet Anne.

"Coolibah". *See* Robertshaw, Charles Emerson.

Coombes, Archie James  
*Criticism*

Notes on Selected Poems of Henry Kendall. (Syd., G. B. Philip.) 1928.

Some Australian Poets. (Syd., Angus & Robertson.) 1938.

Also edited English texts and compiled various books on English writers for student use.

Coombes, Frances Selina James. *See* Ivatt, Frances Selina James.

"Cooper, Charles". *See* Lock, Arnold Charles Cooper.

Cooper, Frederic de Brébant  
*Fiction*

Wild Adventures in Australia and New South Wales Beyond the Boundaries: With Sketches of Life at the Mining Districts. (Lond., James Blackwood.) 1857.

Mainly descriptive, with some fictitious presentation.

Cooper, Jean M.  
*Poetry*

The Secret Heart: Selected Poems. (Brisb., Edmonds.) 1945.

Cooper, John Butler  
*Fiction*

Coo-oo-ee: A Tale of Bushmen from Australia to Anzac. (Lond., Hodder & Stoughton.) 1916.

Leg-Bail. (Lond., Hodder & Stoughton.) 1918.

Author of *The History of Prahran* (1912), *The History of St Kilda, 1840-1930*, *Victorian Commerce, 1834-1934*, *Progressive Prahran: Its Beginnings, Progress and Achievement* (1934), and *The History of Malvern* (1935).

Cooper, Nelle Grant ("Kay Grant")  
*Poetry*

*Published under pseudonym by Angus & Robertson, Sydney:*

It's 'Ard To Go Wrong in the Suburbs. Illust. 1940.

It's 'Ard to Keep Straight in the City. Illust. 1941.

It's 'Ard to Stay Clean in the Country. Illust. 1942.

It's 'Ard to be Good in the Blackout. Illust. 1943.

It's 'Ard to Go Wrong in New Guinea. Illust. 1945.

Humorous verse. Author of books of verse for children.

Cooper-Mathieson, Veni (Mrs Amanda Malvina Thorley Gibson)

*Fiction*

A Marriage of Souls: A Metaphysical Novel. (Perth, Truth Seeker Publ. Co.) 1914.

Foreword is dated Sydney, 1906.

Author of *The Universal Health Restorer, or The Great Physician Within* (1929).

Cope, Gwen  
*Poetry*

Under the Joy of the Sky and Other Verses. Illust. by Pixie O'Harris. (Syd., Angus & Robertson.) 1936.

Fairy Verse for Little Folk. Illust. by Pixie O'Harris. (Syd., Angus & Robertson.) 1936.  
Verses by a girl aged 13 years.

**Cope, M. A.**

*Poetry*

Meditation in Verse. (Brisb., the author.) 1929.

**Copeman, Herbert**

*Poetry*

Man is a Robber and Other Verses, by A Resident of Toowoomba. (Toowoomba, Qld, J. Stone.) 1931.  
Another ed. 1938.

**Copp, A. E.** *See under* Stutley, Sydney James Dacres.

**Coppel, Alec**

*Drama*

I Killed the Count: A Play in Three Acts. (Lond., Heinemann.) 1938.  
Another ed. (Lond., Blackie.) 1939.

*Fiction*

A Man About a Dog. (Lond., Harrap.) 1947.  
Mr Denning Drives North. (Lond., Harrap.) 1950.  
American ed. (N.Y., Dutton) 1951.

**Coppin, Sam S.**

*Fiction*

Blood on the Mesa. (Syd., Frank Johnson.) 1948.  
Mystery in the Cactus. (Syd., Frank Johnson.) 1949.

**Copy:** The Annual Shriek of the Australian Journalists' Association. Christmas 1913. Ed. by Frank Bignold. (Syd., the Association, Caxton Printing Works.) 1913.

Contributors include Adam McCay, W. M. Hughes, D. McKee Wright ("Curse o' Moses"), J. Sandes, "Dryblower" (E. G. Murphy), W. Farmer Whyte, E. O'Ferrall ("Kodak"), Randolph Bedford, H. M. Green, Isabell Ramsay, and Charles Thackeray.

**Corbett, Hugh**

*Fiction*

Lake of Enchantment. (Syd., Invincible Press.) 1948.

Published with *His Very Successful Wife*, by Margaret Ayer Barnes, and *When True Lovers Meet*, by Molly Donovan Maule.

**Corbett, Spike**

*Fiction*

Death in Cactus Canyon. (Syd., Transport Publ. Co.) 1948.

**Cork, Frank E.**

*Fiction*

Tales From the Cattle Country. (Adel., the author.) 1945.

**Corlette, Hubert Christian** ("Australis")

*Poetry*

The Rivals, the Swords and the Signs, and Other Recruiting Rhymes by Australis. (Lond., Rees.) 1918.

A Song of Life in Sonnets and Other Verses. (Lond., Rees.) 1918.

**Cormack, Maribelle**

*Fiction*

Road to Down Under. Illust. (N.Y., D. Appleton-Century.) 1944.

**Cornell, Jennifer J.**

*Poetry*

Pot Pourri. (Ilfracombe, England.) 1950.

**Cornell, Mrs T. W.**

*Poetry*

Wayside Flowers: Original Poems. (Melb., B. M. Lucas.) 1876.

**Corney, Henry Bickerstaff**

*Poetry*

Which is the Nation? or, It's Germany. (Melb., Cole.) 1914.

**Cornford, William Henry**

*Poetry*

Hope and Destiny. (Syd., Sands.) 1929.

"Cornstalk, Samuel". *See* Walker, F. S.

"Cornwallis, Kinahan". *See* Kinahan, Albert Mackenzie Russell.

**Correll, Valeria**

*Fiction*

Gay Gambols: A Nonsense Story. Illust. (Melb., Vidler.) 1923.

**Cossins, George Herbert**

*Fiction*

Isban Israel: A South African Story. (Lond., Gay & Bird.) 1896.

The Wings of Silence: An Australian Tale. (Lond., Gay & Bird.) 1899.

A Boer of To-day: A Transvaal Story. (Lond., G. Allen.) 1900.

**Costello, Michael**

*Fiction*

Harold Effermere: A Story of the Queensland Bush. (Melb., G. Robertson; Lond., Sonnenschein.) 1897.

**Costello, Patricia**

*Fiction*

*Out of the Strong.* (Syd., Collins.) 1946.

**Cotton, F.**

*Fiction*

*The Immoral Bridge Theory.* (Syd., Worker.) 1925.

**Cotton, Helen**

*Fiction*

*Bright Mask.* (Syd., Invincible Press.) 1948.

Published with *Second Marriage*, by Elizabeth Sanxay Holding and *Thanks for the Memory*, by Molly Donovan Maule.

**Cotton, John**

*Poetry*

*Journal of a Voyage in the Barque Parkfield . . . to Port Philip [sic], Australia, 1843.* [Anon.] (Lond., Bentley.) 1845.

This book contains, beside the author's poetical *Journal* relating to his voyage to Australia, twenty-two sonnets in which occur references to early Melbourne. Though published in the same year as a work by Richard Howitt, this preceded it as the first poetry emanating from Victoria in book form.

Cotton was born in 1807 in Devonshire, England, arrived in Victoria in 1843, became a pastoralist, and died in 1849. Author of several works on English birds published prior to arrival. See *Correspondence of John Cotton, Victorian Pioneer 1842-49*, ed. by George Mackenness (1952).

"Cotton, Marie". See Catton, C. Marie.

**Cottrell, Dorothy**

*Fiction*

*The Singing Gold.* (Bost., Houghton Mifflin.) 1928.

Engl. ed. (Lond., Hodder & Stoughton.) 1929.

*Earth Battle.* (Lond., Hodder & Stoughton.) 1930.

American ed., entitled *Tharlane*. (Bost., Houghton Mifflin.) 1930.

*Winks: His Book.* Illust. (Lond., Jarrolds.) 1934.

*Wilderness Orphan: The Life and Adventures of Chut, the Kangaroo.* (Syd., Angus & Robertson.) 1936.

Iola Dorothy Cottrell (*née* Wilkinson) was born in 1902 at Picton, New South Wales. She lived for a time on a Queensland station, and, soon after her marriage in 1922 to Walter Mackenzie Cottrell, an American, went with him to live in the United States. *The Singing Gold*, when published as a book after being serialized in the *Ladies' Home Journal*, was immediately successful, being twice reprinted within a month. The title refers to the larks which, though endangered by hawks, ascend in numbers in the south-western pastoral region of Queensland, and faintly symbolizes the general vulnerability of youth's advent to life. The narrator, Joan Jerington-Whatmore, has a happy childhood on her father's station and in the

course of education at Toowoomba, followed by youthful marriage, then an interlude on a small Queensland island, privations in Sydney and the accidental death of the young husband, her return to the station, motherhood, and remarriage with Jerry Hilton, friend of her childhood when he was her father's bookkeeper. A simple idealistic exuberance, with touches of humour, gives the story the personal tone of its autobiographical method, introducing descriptions which are incidental to the events rather than knit with them as workaday experience. *Earth Battle* is a story of pastoral life having for its central character an acquisitive squatter, known as "Old H.B.", who dies in a fire started by a man whom he has caused to be wrongfully imprisoned. *Winks: His Book* is concerned with an Australian terrier. *Wilderness Orphan* tells of a kangaroo from his upbringing as a pet on a selection to his return there after his tribulations in a circus.

**Coulehan, Norbert**

*Fiction*

*Published by National Press, Melbourne:*

*Cooljak.* 1943.

*I Don't Agree.* 1945.

*San Caragua.* 1945.

*Angry Dust.* 1948.

**Coulter, R. Walter**

*Fiction*

*Everlasting Hurricane: A Saga of the Western Pacific.* (Syd., Angus & Robertson.) 1937.

**Coungeau, Emily** (*Mrs* N. Coungeau, *née* Howard)

*Poetry*

*Stella Australis: Poems, Verses and Prose Fragments.* (Brisb., Gordon & Gotch.) 1914.  
2nd ed. 1916.

*Princess Mona: A Romantic Poetical Drama.* (Syd., W. Brooks.) 1916.

*Rustling Leaves: Selected Poems.* (Syd., W. Brooks.) 1920.

*Palm Fronds: Poems and Verse.* (Brisb., Smith & Paterson.) 1927.

*Fern Leaves: Poems and Verse.* (Brisb., Smith & Paterson.) 1934.

"Music" and "Mobilite" are quoted in Stable and Kirwood's *Book of Queensland Verse*. Emily Coungeau is also referred to in Kellow's *Queensland Poets* (1930).

**Counsel, Edward**

*Anthology*

*Maxims, Political, Philosophical and Moral. With Appendix.* (Melb., A. H. Massina.) 1889.

2nd ed. 1892.

**Courtier, Sidney Hobson**

*Fiction*

*The Glass Spear.* (N.Y., A. A. Wyn.) 1950.  
Serialized in the *Australian Journal* (1950).

**Courtney, Margo**

*Fiction*

*Passions of the South Seas.* (Melb., Lothian Publ. Co.) 1946.

**Courtney, Victor**

*Poetry*

*Random Rhymes.* (Perth, Paterson's.) 1941.

*Cold is the Marble.* (Melb., Jindyworobak Publications.) 1948.

**Cousins, F. J.** *See under* Stone, P.

**Coutts, Alan John**

*Drama*

*Plays One Act and Entr'acte: A Collection for Amateur Groups and Secondary Schools.* (Syd., Dymock's.) 1950.

**Coutts, David Boyd**

*Poetry*

*Magic Casements: A Book of Poems.* (Melb., P. Serle.) 1933.

David Boyd Coutts was born in Melbourne in 1896, and his experience in the teaching profession includes a period as principal of Huntingtower School, Malvern, Victoria. Mainly his poetry has a meditative steadiness that sees time as "the keen defect of life on earth" and esteems winter's fireside calm when "thought weaves its own desires", though with lyric ease in lighter moods, and a finish typified in sonnets dispersed throughout his book.

**Coutts, William**

*Poetry*

*On the Slopes of the Dardanelles.* (Syd., Sands.) 1915.

**Couvreur, Jessie Catherine ("Tasma")**

*Fiction*

*Uncle Piper of Piper's Hill: An Australian Novel.* 2nd ed. (Lond., Trübner.) 1889.  
Aust. ed. 1891.

*In Her Earliest Youth.* 3 vols. (Lond., Heinemann.) 1890.  
Another ed., in 1 vol. (Lond., K. Paul.) 1891.

*A Sydney Sovereign and Other Tales.* (Lond., Trübner.) 1890.

*The Penance of Portia James.* (Lond., Heinemann; Melb., Petherick.) 1891.

*A Knight of the White Feather: Incidents and Scenes in Melbourne Life.* (Lond., Heinemann.) 1892.  
Aust. ed. 1893.

*Not Counting the Cost.* 3 vols. (Lond., Heinemann.) 1895.

*A Fiery Ordeal.* (Lond., Bentley.) 1897.

All these books were published under the pseudonym.

The writer who called herself "Tasma" was Jessie Catherine, daughter of Alfred James Huybers, a native of Antwerp who lived at Highgate, London, and she was born there on 28th October 1848. When she was about 4 years of age her parents brought her to Hobart. In 1867 she married Charles F. Fraser and accompanied him to Melbourne, but divorced him several years later. While in Melbourne she continued to write for the *Australasian* and the *Australian Journal*, to which she had contributed while living in Tasmania. In 1873 she went to Europe and wrote and lectured there, and received from the French Government the decoration of Officier d'Académie. She visited Australia in 1883. In Belgium in 1885 she married Auguste Couvreur, a journalist and member of the Belgian Parliament. When he died she took his place as Brussels correspondent of the London *Times* until her own death on 23rd October 1897.

Contrary to what her choice of a pen-name might suggest, "Tasma's" work has little reference to the place of her upbringing. There are occasional writings—such as "What an Artist Discovered in Tasmania" in *Australasia: An International Christmas Annual* (1878), and "An Old Time Episode in Tasmania" in *Coo-ee: Tales of Australian Life by Australian Ladies* (1891)—and reminiscences of Tasmania occur in her novels; but only one of them, *Not Counting the Cost*, is at all closely connected with the island, and then only in a preliminary way. It tells how the Clare family leave their home on the slopes of Mount Wellington to seek in Europe a cousin upon whom they have a claim. This madcap venture is in keeping with the fact that, though bright rather than dreamy, they dwelt, as the author says, "very much in the clouds, metaphorically as well as actually". They find the cousin, Hubert de Merle, who turns out to be a squatter, travelling abroad to exploit a rich silver find on his station. This entails some description of bush life and scenery. "A miraculous turn of fortune's wheel" saves Eila, the eldest daughter, from a distasteful marriage with de Merle, who is a hunchback, and the man she loves arrives to take his place. The author enlivens the working out of the conventional plot with asides that illustrate her versatile mentality.

"Tasma" is better known as the author of *Uncle Piper of Piper's Hill*. Piper, after years of hard work and "the keeping of his wits about him", is proud of being able to "snap his fingers" at the world from his house, with its tasselled tower and ample garden in the Melbourne suburb of South Yarra. He bases his generally domineering attitude on the principle that people who

have not "made their way in life" should defer to those who have. He is accordingly irritated by the attitude of his son, George, and his step-daughter, Laura, who display their superior education, which he has made possible. That, and their love affair; the opportunism which leaves Sara Cavendish, the beautiful niece, on the shelf at the finish; and the upper-class pretensions of her father, are compounded into a narrative touched with the author's raillery, but softened by the highly idealized sweetness of Piper's young daughter, Louey, who is a finally reconciling influence. The Melbourne setting of the story is sketched lightly, but the tentative effect of this even assists the characterization of Piper as representing colonial success not yet cohering in any social pattern.

Melbourne scenes occur in *In Her Earliest Youth*, a story of the marriage of a sensitive and intelligent girl, Pauline Viner, to George Drafton, a youth of sporting interests—a discord with its resolution suggested in the prospect of parental experience. The only connection of *The Penance of Portia James* with Australia is that John Morrison, before Portia married him, had a transitory affair there which resulted in the birth of a child, through whom, upon the death of its mother, they become reconciled after a separation which has involved Portia with another man. *A Knight of the White Feather* uses an Australian background to show the effect of John Ferguson's timidity upon his wife, Lydia, in comparison with a former suitor who died abroad as a soldier. Station life in Victoria provides the setting of *A Fiery Ordeal*, with a bush-fire as an important episode.

*A Sydney Sovereign and Other Tales* is notable as an early collection having indications of the vein developed in the typical Australian short story a little later. The title-story begins its hundred pages or so with an authentic picture of a Riverina station of earlier days, though it ends in an English county. Of the other contents, "Monsieur Caloche" also has bush scenes following the opening impression of a north-wind summer's day in early Melbourne; "A Philanthropist's Experiment" gives revealing glimpses of a bush township; and "How a Claim Was Nearly Jumped in Gum-Tree Gully", with its casual flow, has even a Lawson-like touch or two.

#### Cowan, Peter

##### Fiction

Drift: Stories. (Melb., Reed & Harris.) 1944.

Peter Cowan was born in 1914 at Perth, Western Australia, took his B.A. degree and Dip.Ed. at the university there, and served in the R.A.A.F. from 1943 to 1945. His short stories add their own note of imaginative innuendo to the contemporary realistic emphasis on situation apart from action arising out of it.

The title-story, for instance, shows a farmer's lifelong and hereditary connection with his land in contrast to his children's adventurous eagerness for war service. In "Living" the theme is a settler's loneliness without the woman who has been living with him. "Harvest", on the contrary, suggests the unwillingness of a solitary farmer to have with him permanently a city friend who has helped him during holidays. This story, with its end repeating elements of the beginning, is typical of the author's inclination towards pattern, equally marked in "Isolation", ending as it began with the eagle soaring overhead. The shorter stories have a quiet fluency as of poetry, notably in the briefest, "Requiem", of less than two pages. The slightly longer "A.W.L." uses the same atmospheric method. "Week-End", the longest item, outlines the separate doings of three men in the city during their weekly respite from road-making sustenance employment in depression years.

#### Cowling, George Herbert, and Maurice, Furnley

##### Anthology

Australian Essays. Selected by G. H. Cowling and Furnley Maurice. Introd. and notes. (Melb., Melbourne University Press.) 1935.

Another ed. (Melb., Melbourne University Press.) 1945.  
The essayists are E. Finn, D. H. Deniehy, W. H. Fitchett, Marcus Clarke, James Edmond, Donald Macdonald, T. G. Tucker, A. W. Jose, A. G. Stephens, Mary E. Fullerton, Ernest Scott, J. Le Gay Brereton, Walter Murdoch, A. T. Strong, F. Wood Jones, Furnley Maurice, J. J. Stable, Nettie Palmer, and Vance Palmer.

#### Cowlshaw, Miss ("Pro Patria")

##### Poetry

The Crescent and the Rising Sun, by Pro Patria. (Melb., Modern Printing Co.) 1915.

Palestine and Syria. (Melb., Modern Printing Co.) 1918.

#### Cox, Erle

##### Fiction

Out of the Silence. (Melb., Vidler.) 1925.

Engl. ed. (Lond., Hamilton.) 1925.  
4th ed., with author's note. (Melb., Robertson & Mullens) 1932.

Another ed. (Melb., Robertson & Mullens.) 1947.

Fools' Harvest. (Melb., Robertson & Mullens.) 1939.

The Missing Angel. (Melb., Robertson & Mullens.) 1947.

*Out of the Silence*, a blend of romance and fantasy, is partly allegorical in significance. On a small station some two hundred miles from Melbourne the young owner, in digging a waterhole, comes upon an underground self-luminous gallery of wondrous works of art, machinery and countless other forms, representing a civilized era far transcending the present one. There comes forth a superb woman who existed in suspended animation for some two thousand years. Her entrance into Australian life introduces racial and other complications. This novel, originally serialized in the *Argus* and repeated in pictorial form, was translated into French and Russian after success in Australia and America. Cox was born in Melbourne in 1873 and educated at Melbourne Church of England Grammar School. He joined the staff of the *Argus* and later went on to the *Age*; his writings under the name of "The Chiel" were widely known. He also contributed short stories to magazines, in 1910 winning a *Lone Hand* short story competition. He died in 1950.

**Cox, Mrs Julia** ("Julia")

*Poetry*

Under the Southern Cross. (Melb., G. Robertson.) 1907.

**Cox, Mary Andrewina.** *See* Piper, Mary Andrewina.

**Coxhead, Mrs A.**

*Poetry*

Heart Gleanings: A Collection of Poems. (Melb., G. Robertson.) 1874.  
2nd ed. (Ballarat, R. H. Hammett.) 1884.

**Coxhead, Mrs G. R.**

*Poetry*

Lost a Continent! Heroes of Anzac, and Other Verses. (Melb., Modern Printing Co.) 1917.

**Coxon, Annie Hetherington.** *See* Mark, Annie Hetherington.

**Coxon, Muriel.** *See* Hine, Muriel.

**Cozens, Benjamin**

*Fiction*

The Princess of the Mallee: A Typical Story of Australian Life in the Mallee. (Melb., Montfort Press.) 1903.

**Cozens, Charles**

*Fiction*

Adventures of a Guardsman. (Lond., Bentley.) 1848.

Mainly autobiographical, this refers to transportation, convictism, bushranging, and so on. It was probably written immediately on the author's return to England.

Cozens had been sentenced to ten years' transportation for a minor military offence.

"Crago, Lilian". *See* Barnett, Mrs E. L. M.

**Craig, Mrs Ailsa**

*Fiction*

If Blood Should Stain the Wattle. (Syd., Currawong.) 1947.

A novel set in a New South Wales station homestead.

**Craig, Basil Tudor**

*Poetry*

Verses Written on Board the s.s. *City of Santiago*, During the Voyage out from London to Melbourne. (Ballarat, Vic., F. Pinkerton.) 1878.

During residence in Tasmania Craig published a number of leaflets of verse, privately printed.

**Craig, David**

*Poetry*

First Poems. (Melb., Hawthorn Press.) 1944.

**Craig, Marion Constance, and Craig, Delia Christian**

*Poetry*

On With Thy Fortunes. (Melb., the authors.) 1946.

**Craig, William**

*Fiction*

My Adventures on the Australian Goldfields. (Lond., Cassell.) 1903.

**Cramer, Violet Bertha**

*Poetry*

Memories of the Great War. (Horsham, Vic., Wimmera Star print.) 1916.

Stray Thoughts. (Horsham, Vic., Horsham Times.) 1921.

**Craven, Henry Thornton**

*Drama*

Our Nelly: A Domestic Drama in Two Acts. (Syd., Paisey & Fryer.) 1855.

**Crawford, Irene Victoria**

*Essays*

Smiling Through. (Melb., Specialty Press.) 1941.  
Golden Ways. Illust. (Melb., Wyatt & Watts.) 1944.

Day By Day. Illust. (Melb., Wyatt & Watts.) 1945.

Friend o' Mine. (Melb., Wyatt & Watts.) 1948.

*Poetry*

A Bowl of Roses. Written and selected by the author. Illust. (Melb., Wyatt & Watts.) 1945.

"Crawford, Reginald". *See under* Ranken, George.

**Crawford, Robert**

*Poetry*

Lyric Moods: Various Verses. (Syd., R. R. Richardson.) 1904.

Lyric Moods. (Melb., Lothian.) 1909.

The Leafy Bliss. (Syd., Bookfellow.) 1921.  
Enlarged ed. 1924.

Robert James G. W. Crawford was born at Doonside, New South Wales, in 1868. He turned from farming to business life in Sydney. Many of his poems were printed in the *Bookfellow* by A. G. Stephens. He died in 1930. His verse, with its contemplative tone gently conscious of mortality, has a clear, musical merit, whether in his occasional sonnets or in more lyrical form, of which "Frustration" is a fugitive example:



*I have toiled in the light  
Of a disastrous day;  
Now in the dark night  
I fling my heart away.  
Like a dead man empty,  
His grief done,  
I walk beyond the mountains,  
I lie beyond the sun.*

**Creed, Louise.** See Mack, Louise.

"Creeve Roe". See Daley, Victor.

**Cribben, Mary** (*Mrs John Cribben*) ("Marcus Emmerton Foley")

*Fiction*

*Australia's Blind Ambassador.* (Richmond, Melb., J. H. Owen.) 1919.

*Poetry*

*Ode to the Archbishop of Melbourne, Dr Daniel Mannix, the Irish Prince of Peace.* (Richmond, Melb., J. H. Owen.) 1917.

**Crist, Mrs Alice Guerin**

*Fiction*

*Go It, Brothers!* (Syd., Pellegrini.) 1929.

*Poetry*

*When Rody Came to Ironbark and Other Verses.* (Syd., Cornstalk.) 1927.

*Eucharistic Lilies and Other Verses.* (Syd., Pellegrini.) 1929.

**Critchley, Frank**

*Fiction*

*A King of Shreds and Patches.* (Melb., Sun Publ. Co.) 1891.

**Crittenden, W.** ("Anticus")

*Poetry*

*Hymns of an Infidel, by Anticus.* (Adel., Reliance Printery.) 1918.

**Crocker, Arthur**

*Fiction*

*South Sea Sinners.* Illust. by Lionel Lindsay. (Syd., Bookstall.) 1914.

*The Great Turon Mystery.* Illust. by V. Lorimer. (Syd., Bookstall.) 1923.

*Australia Hops In.* (Syd., Shakespeare Head Press.) 1935.  
2nd ed. (Syd., Associated General Publications.) 1941.

**Crockett, Charles Vivian.** See Crockett, Vivian.

**Crockett, James**

*Fiction*

*Chaos Enthroned.* Foreword by Walter Murdoch. (Melb., Wyatt & Watts.) 1945 (i.e. 1946).

Author of *The English Spirit* (1940) and *Reconstruction* (1941).

**Crockett, Vivian**

*Fiction*

*Messalina.* (Lond., Cape.) 1924.

American ed., with supplementary matter containing translated selections, with notes, from Tacitus, Juvenal and Mervale. (N.Y., Boni & Liveright.) 1924.

*Mezzomorto.* (Syd., Stephensen.) 1934.

Charles Vivian Crockett was born at Sydney in 1893, graduated in Arts at the university there, and became a journalist, contributing to *Vision* and other journals. In *Mezzomorto*, an Australian pastoralist, Lesslie Brett, submits to an experiment by a Viennese specialist, Baroczi, through a desire for traditional romantic experience which his own country cannot satisfy. Baroczi tells him a series of tales enabling him, "by a sort of illusory identification of himself with an imagined personality, to feel himself sharing the ordeals, or the raptures, of its hero". The title of the book is the name applied to a Barbary corsair in one of the stories, which has the mesmeric effect of causing Brett to seek analogous associations in actuality, frequently with an ironic, and at last a fatal, outcome. The narratives are in themselves adventurously colourful, and the use made of them raises the whole question of the relation of illusion to reality, particularly as to whether we are "endowed with the strength to endure those very delights which we imagine in order to solace our superb discontent".

**Croll, R. H.**

*Poetry*

*By-Products.* (Melb., P. Serle.) 1932.

Robert Henderson Croll's other works include *The Etched Work of John Shirlow* (1920), *The Open Road in Victoria* (1928), *Along the Track* (?1930), *Tom Roberts, Father of Australian Landscape Painting* (1935), *Wide Horizons—Wanderings in Central Australia* (1937), *I Recall—Collections and Recollections* (1939), *An Autobiography* (1946), and *Umph the Gargoyle* (1947). He edited the *Collected Poems of John Shaw Neilson* (1934) and *Smikey to Bulldog: Letters from Sir Arthur Streeton to Tom Roberts* (1946). Croll died in 1947.

**Crompton, Will**

*Poetry*

*Convict Jim and Other Poems.* (Maryborough, Qld, Alston.) 1894.

**Cronin, Bernard**

*Fiction*

*Published by Hodder & Stoughton, London, unless otherwise stated:*

*The Coastlanders.* 1918.

*Timber Wolves.* 1920.

Aust. ed. (Syd., New Century Press.) 1938.

*Bluff Stakes.* 1922.

*Salvage.* 1923.

*Red Dawson.* 1927.

*White Gold.* 1927.

*Dragonfly.* 1928.

*The Treasure of the Tropics.* Illust. (Lond., Ward Lock.) 1928.

Toad. 1929.

Serialized in the *Melbourne Herald* in 1928 under the title of "The Green Flame".

Bracken. (Lond., Jarrolds.) 1931.

Aust. ed. 1948.

The Sow's Ear. (Syd., Endeavour Press.) 1933.

Black Tragedy, by Hugh Bohun. c. 1933.

Publisher not known.

The Valley of Stars, by Wallace Dixon. (Lond., Wright & Brown.) 1934.

Who Killed Marie Westhoven [and other stories], by Eric North. (Syd., Midget Masterpiece Publ. Co.) 1934.

Death Rides the Desert, by Denis Adair. 1938.

Publisher not known.

The Shadows Mystery. (Melb., Frank Johnson.) 1944.

### Poetry

Kangaroo Rhymes, by Bernard Cronin and Doris Boake Kerr. (Melb., Smithson Bros.) 1922.

Represented in *Best Australian One-Act Plays* (1937).

Bernard Charles Cronin was born at Ealing, England, in 1884, and was brought to Australia six years later. After attending private schools in Melbourne he won the Fink Scholarship at Dookie Agricultural College. Station experience in Victoria was followed by cattle-farming in the north-west of Tasmania. Returning to Victoria in 1913 he worked as a freelance journalist and on the staff of the *Melbourne Herald*. Besides verses in *Kangaroo Rhymes*, *The Little Track and Other Verses* (1922), of composite authorship, contains some of his work. He collaborated with Arthur Russell in a series of historical sketches entitled *Bushranging Silhouettes* (1932). In *How Runs the Road* (1948) he describes places for walking tours of varying duration. Five novels published from 1918 to 1927 are derived from the author's knowledge of settlement and working life in the north-west of Tasmania, with *Red Dawson* as a sequel to the first of them. The three that followed have the northern parts of Australia for their setting, one, *The Treasure of the Tropics*, being a story for children. *Toad*, taking its title from the name applied to a sinister chemist, is more frankly sensational. *Bracken* and *Sow's Ear* are somewhat alike in their use of a rural setting, though in the former it is Gippsland and in the latter Tasmania, with a girl in a narrow community forced into a repulsive marriage by her father, a religious bigot—a story less dependent than the other novels upon any adventurous element and more concerned with motives and feelings as significant in themselves. Cronin has used the pen-names of "Wallace Dixon", "Hugh Bohun", "Eric North", and "Denis Adair".

Crooks, Jane. See Devanny, Jean.

Crosby, Daniel

### Poetry

Songs. (Port Wallaroo, S.A., Times.) 1874.

Cross, Ada. See Cambridge, Ada.

Cross, John

### Poetry

The Werribee Campaign, National, and Other Poems. (St Kilda, Melb., A. Goulding.) 1862.

Florizel the Exile: A Tale of the Ocean [and other poems]. (Hokitika, N.Z., W. Riley.) 1873.

Cross, Zora

### Criticism

Introduction to the Study of Australian Literature. (Syd., Teachers' College Press.) 1922.

### Fiction

Daughters of the Seven Mile: The Love Story of an Australian Woman. (Lond., Hutchinson.) 1924.

The Lute-Girl of Rainyvale: A Story of Love, Mystery and Adventure in North Queensland. (Lond., Hutchinson.) 1925.

This Hectic Age. (Syd., London Book Co.) 1944.

### Poetry

A Song of Mother Love. (Brisb., Carter, Watson.) 1916.

Songs of Love and Life. (Syd., Tyrrell's.) 1917.

4th ed. (Syd., Angus & Robertson.) 1918.

Engl. ed. (Lond., Hutchinson.) 1930

The Lilt of Life. (Syd., Angus & Robertson.) 1918.

The City of Riddle-mee-ree. (Syd., Angus & Robertson.) 1918.

Elegy on an Australian Schoolboy. (Syd., Angus & Robertson.) 1921.

Author of *The Wonderland of the North*.

Zora Bernice May Cross was born in Brisbane, and her education, begun at a bush school near Gympie, was continued at Ipswich Girls' Grammar School and the Teachers' Training College, Sydney. After three years in the service of the Education Department she turned from teaching to the stage, then to journalism, worked for the *Boomerang*, and later became a freelance writer. The greater part of her poetry consists of self-revelation in, and meditation of, the experience of love, as in the sixty sonnets in *Songs of Love and Life*. The forty-five "Sonnets of Motherhood" in *The Lilt of Life* are similar, and in the same volume a poem of more than sixty pages, "Man and Woman", allegorically introducing classical divinities, represents woman's quest ending, after various diversions of her interest, when

*A man and a woman and a little child,  
Love-swayed and hallowed, body, mind and soul,  
Bind God to earth and earth to all His dreams.*

The love-sonnets range from the mood when she cries, "Let play prevail; set back the cloak of Time to half-past age", through frank rhapsodies

of surrender, to contemplation of essential individual difference:

*In me there is a vast and lonely place,  
Where none, not even you, have walked in sight.  
A wide, still vale of solitude and light,  
Where silence echoes into ebbing space.  
And where I creep at times and hide my face,  
While in myself I fathom wrong and right,  
And all the timeless ages of the night  
That sacred silence of my soul I pace.*

*And when from there I come to you, love-swift,  
My mouth hot-edged with kisses fresh as wine,  
Often I find your longings all asleep;  
And unresponsive from my grasp you drift.  
Ah, Love, you, too, seek solitude like mine,  
And soul from soul the secret seems to keep.*

The author's exhaustive exploration of the theme of love is continued in some of her lyrics, which include also child verses belonging to the same category as *The City of Riddle-mee-ree*. In the impressive *Elegy on an Australian Schoolboy* she mourns the death of a young brother killed in the first world war. She sees his loyalty to the British motherland as "A boy's first passion for a schoolgirl love, strong as the chastening wind", but cannot forget the endearing associations which connect him more essentially with his own native land:

*Be still. I would not, grown so meek and old  
In hushed humility,  
Question and probe, too ignorant and bold.  
The ways that sever me  
From that large restlessness that harbours you  
Unanchored in God's heart—  
That breathless sleep that may not be less true  
For being false in part.*

*I have not heard the Channel waters roar  
Nor seen old Thames go by  
Brown-barged and shouting from full shore to shore  
Her hoarse commercial cry;  
But I can hear the waters of the creek  
Where we played Nelson's fight,  
And all the memories of our childhood speak  
To me this blue, still night.*

*Daughters of the Seven Mile* is a simple story with its Queensland bush background and incidents lightly sketched. The action of *The Lute Girl of Rainyvale*, which is connected with the schemes of collectors to obtain two valuable Chinese vases that have come into the possession of a Brisbane girl, shifts to the home of a wealthy Chinese merchant in north Queensland. In *This Hectic Life* a country girl encounters the sophisticated life of contemporary Sydney. Zora Cross has contributed short stories to Australian periodicals, and is represented in Nettie Palmer's *Australian Story Book* (1928) and Mackaness's *Australian Short Stories* (1928).

**Crossle, Francis Clements**

*Fiction*

*Dona Juana.* (Syd., F. C. Johnson.) 1931.  
Issued for private circulation.

**Crossley, Victor**

*Fiction*

*The Night-raider, and Other Stories.* (Ballarat, Vic., Baxter & Stubbs.) 1931.

**Crothers, John**

*Fiction*

*Published by Frank Johnson, Sydney:*

*The Glorious Scandal and The Worst Man in Australia.* 1941.

*Stones.*

*Strange Luck Gully.* 1941.

*The Vampire of Love.* 1941.

*Yarns Men Tell.* 1941.

**Crouch, Richard Armstrong** ("Richard Greenhill")

*Fiction*

*The Prime Minister,* by Richard Greenhill. (Melb., Ruskin Press.) 1937.

**Crowley, Louise Sophia.** *See* Hindhaugh, Louise Sophia.

"Crusader". *See* Thompson, T.

**Cruttenden, Nellie** ("Jenny Wren")

*Poetry*

*Leaves of Love.* (Syd., C. Jerrems.) 1890.

*Gurglings of an Australian Magpie.* (Melb., Specialty Press.) 1926.

**Cudmore, Daniel** ("D.C.")

*Poetry*

*A Few Poetical Scraps from the Portfolio of an Australian Pioneer.* (Melb., Walker, May.) 1882.

**Cue-Campbell, Catharine**

*Poetry*

*Poems.* (Melb., Powell.) 1922.

**Cullen, Clarice Jean**

*Poetry*

*Hold That Halo, or How to Lose It in Ten Easy Lessons.* Illust. (Syd., Allied Authors & Artists.) 1945.

**Cumming, Frederick**

*Poetry*

*The Sydney Garden Palace: A Patriotic and Historical Poem.* (Syd., Stewart & Co.) 1887.

**Cumming, Louis Stevenson**

*Fiction*

*Scotland First.* (Syd., Jackson & O'Sullivan.) 1935.

**Cuneo, William Albert**

*Drama*

*As a King Should Die: An Historical Tragedy.* (Syd., the author.) 1900.

*Westman's Jackeroo, or Knights of the Road in the Golden 60's: An Australian Melodrama.* (Syd., the author.) 1919.

**Cunningham, Mary E.**

*Poetry*

*To a Countrywoman of the Anzacs: The Southern Cross.* (Syd., War Chest Flower Studio.) 191-.

**Cunnington, Charles Leslie**

*Drama*

*The Cudgewa Outlaw: An Australian Play.* (Rose Bay, Syd., Aust. Theatre Soc.) 1932.

*Rhymes of Rusty-Face.* [Anon.] (Syd., Waverley Press.) 1928.

**Cunynghame, Robert Dryborough**

*Poetry*

*Original Pieces, or Cunynghame's Amusement in Leisure Hours.* (Syd., D. Wall.) 1844.

*Third Book.* (Syd., D. Wall.) 1848.

The Mitchell Library possesses an incomplete copy of a work of convivial verses in the Lowland Scotch dialect (pp 25-52), apparently by Cunynghame. It bears the imprint of T. Trood, Sydney.

**"Cupid, Paul"**

*Fiction*

*The Rival Physicians.* Illust. (Syd., Bookstall.) 1909.

Attributed to A. C. Rowlandson (q.v.).

**Curlewis, Ethel.** *See* Turner, Ethel.

**Curlewis, Jean.** *See under* Turner, Ethel.

**Curr, Edward Micklethwaite ("E.M.C.")**

*Poetry*

*Frivolities.* (Melb., Dwight.) 1868.

French and English.

Curr was also the author of *Pure Saddle Horses and How to Breed Them in Australia* (1863), *Recollections of Squatting in Victoria* (1883), and *The Australian Race* (4 vols 1886-7). He was born in Sydney in 1820 and became Chief Inspector of Stock, Victoria. He died in 1889.

**Curran, C.**

*Fiction*

*The Poison Ring.* (Syd., Associated General Publications.) 1945.

Published with Don Deere's *The Black-Bearded Man*, and L. Desmond's *The Rustlers' Frame-Up*.

**Curran, Mrs Margaret**

*Poetry*

*The Wind Blows High and Low, and Other Verses.* Foreword by J. J. Stable. (Brisb., Carter, Watson.) 1928.

**Curtin, Elsie** (*Mrs J. W. Cole*)

*Poetry*

*Killed in Action and Other Verse.* (Perth, the author.) 1944.

**Curtis, Bertha**

*Poetry*

*Memory's Garden.* (Perth, Paterson's.) 1945.

**Curtis, W. J., and Hunt, John Ignatius**

*Drama*

*Coquette, or A Suicide Policy*, by W. J. Curtis and J. I. Hunt: A Comic Opera in Two Acts. Lyrics by W. J. Curtis. Music by W. Arundel Orchard. (Syd., W. I. B. Mote.) 1905.

Hunt also wrote under the pseudonyms of "Boondi" and "The Flaneur".

**Cusack, Dymphna**

*Drama*

*Red Sky at Morning: A Play in Three Acts.* (Melb., Melbourne University Press.) 1942.

*Morning Sacrifice: A Play in Three Acts.* (Syd., Mulga Publications.) 1943.

*Three Australian Three-Act Plays.* (Syd., Australasian Publ. Co.) 1950.

*Fiction*

*Jungfrau.* (Syd., Bulletin Co.) 1936.

*The Sun in My Hands.* (N.Y., Morrow.) 1952.

*With Miles Franklin:*

*Pioneers on Parade.* (Syd., Angus & Robertson.) 1939.

Also the author of books for children.

Ellen Dymphna Cusack was born in Sydney, and took her B.A. degree and Dip.Ed. at the university there after preliminary education at St Ursula's College, Armidale. The novel *Jungfrau* invokes an academic background inasmuch as the central character, Dorothea Mackinley, a student whose rarefied idealism is denoted by the title, becomes *enceinte* after an affair with a worldly-wise and married middle-aged professor, Owen Glover, and consequently brings about her own death by drowning. The interplay of characters includes the conscientious refusal of illicit aid by her devoted friend, Eve Blakemore, a medical practitioner, and the more cynical realism of another woman friend, Marc, a psychiatrist—all depicting in sure and animated writing aspects of life and thought among the educated younger generation between the first and second world wars. *Pioneers on Parade* introduces the sesquicentenary celebrations in Sydney in relation to social climbers having affiliations with the Goulburn country introduced into Miles Franklin's previous writings. Dymphna Cusack is also, in collaboration with Florence James, author of *Come In Spinner* (1951), a novel of Sydney during the second world war.

The period of the play *Red Sky at Morning* is 1812. Alicia, a young woman of breeding whose circumstances have led to her becoming the mistress of an arrogant military officer from whom she is absconding, is overtaken by him at an inn at Parramatta where she is held up by a flood. The play ends when she and the ostler, an assigned convict transported for his political activities, escape together across the apparently impassable river. In *Comets Soon Pass* (the first of three collected prize plays) a comparable device, in the form of a flood which confines a number of rescued people in the country home of Dr John Smith, is accompanied by other expedients—such as the infatuation of his adopted daughter, Elaine, for an artist, Jason Denver, and the fact that the latter's wife, accompanying him, turns out to be the woman whom Smith divorced before he assumed that name to begin life afresh—but the action on the whole overcomes this and a corresponding tendency to pattern the characters as types. *Morning Sacrifice*, reprinted in the collection, relies effectively upon the quiet force of events revealed in the staff-room of a girls' high school. A breach of conventional conduct by one of the students serves to reveal the characteristics of the various teachers comprising the cast, including a deputy head-mistress whose stern view of the offence arises from her jealous regard first for the delinquent girl and then for a junior teacher who is driven by her own nervous condition to suicide. *Shoulder the Sky*, the play placed second in the book, has some complications in its changes of sets, but attains a similar easy realism as a dramatic picture of activities in a city wartime canteen run by voluntary help for the benefit of all Services. The cast of over twenty characters interacts diffusely but without confusion or unnecessary emphasis to reveal the effect of war conditions on soldiers and helpers alike. All these plays have been performed on the stage or by radio. Besides collaboration with Florence James and Miles Franklin respectively in other dramatic writings, Dymphna Cusack is represented in *Eight Plays by Australians* (Melbourne, Dramatists' Club, 1934).

**Custance, James** ("The Bushman")

*Poetry*

Bush Poems: A Selection of Verse by James Custance ("The Bushman"). (Adel., printed by Shipping Newspapers [S.A.] Ltd.) 1949.

**Custer, Tex**

*Fiction*

The Gun Shadow. (Syd., Currawong.) 1942.

**Cutcheon, Edgar**

*Fiction*

The Black Feather: A Novel Based on an Original Play under the Same Title by J. S. Brunskill. (Syd., Frank Johnson.) 1945.

**Cuthbertson, James Lister** ("C.")

*Poetry*

Barwon Ballads, by C. (Melb., G. Robertson.) 1893.

Barwon Ballads and School Verses. (Melb., Melville & Mullen.) 1912.

James Lister Cuthbertson was born in 1851 at Glasgow. After education at Trinity College, Glenalmond, followed by two years at Merton College, Oxford, he came to Melbourne in 1874, and in 1875 joined the staff of the Geelong Grammar School. With an interval, during which he returned to Oxford, where he graduated B.A. in 1885, he remained on the school staff until 1896. He died at Mount Gambier, South Australia, in 1910. His verses of the school have interest mainly for those who are or have been associated with it, though his poetry in general, much of it concerned with Victorian bushlands, has a simple lyric graciousness.

**Cuzens, Benjamin**

*Poetry*

The Footprints of Jesus: A Poem. (Geelong, Vic., T. Paterson.) 1861.

## D

**"D."** *See* O'Reilly, Dowell.

**"D.C."** *See* Cudmore, Daniel.

**"D.M."**

*Poetry*

Mary: A Tale, and Other Poems. (Kilmore, Vic., Elder & Harrington.) 1872.

**"D.P."** *See* Puseley, Daniel.

**"D.P.C."** *See* Carter, Daniel P.

**"Dago"**

*Fiction*

Pleasant Moments. (Melb., Wright, Walker.) 1886.

Contains some verse.

Author of *Risks and How to Counter-balance Them* (1887).

**Dailly, James Colvin**

*Poetry*

Reminiscences and Meditations on a Sick Bed. Compiled, revised and edited by J. C. Dailly. (Melb., Echo Publ. Co.) 1890.

Contains original poems

**Dakin, Maynard**

*Poetry*

Chestnuts and Cream: Ripples! Laughs! Groans! Guffaws! (Melb., Mitchell & Casey.) 1922.

**Dalby Davison, Frank.** *See* Davison, Frank Dalby.

**Dale, Mrs Alice Mary**

*Fiction*

With Feet of Clay. (Lond., Sonnenschein; Melb., G. Robertson.) 1895.

Marcus Warwick, Atheist. (Lond., Paul.) 1897.

The Peril of a Lie. (Lond., Routledge.) 1898.

Duncan Falconer's Revenge. (Lond., Routledge.) 1909.

Mrs Dale was born at Sheffield. She contributed to *Household Words*, *All the Year Round* and other works. She came to Australia after her marriage in the eighteen-eighties.

**"Dale, Philip".** *See* Haviland, E. S.

**Daley, Charles**

*Poetry*

Poems. Illust. (Melb., the author.) 1947.

**Daley, Victor**

*Poetry*

At Dawn and Dusk. (Syd., Angus & Robertson.) 1898.

Publ. by Bulletin Co. 1902.  
4th ed. 1913.

To Mr Frederic Villiers. 1907.

In F. Villiers, *Peaceful Personalities and Warriors Bold*. (Lond., 1907.)

Poems. (Edinb., Nimmo.) 1908. (Miniature ed.)

Wine and Roses. With Memoir by Bertram Stevens. (Syd., Angus & Robertson.) 1911.  
Another ed. (Syd., Angus & Robertson.) 1913.

Creeve Roe. Ed. by Muir Holburn and Marjorie Pizer. Introd. by Muir Holburn. Foreword by E. J. Brady. Illust. by Roderick Shaw. (Syd., Pinchgut Press.) 1947.

Limited signed ed. 1947.

Two "Tributes" to Victor Daley have been published. *Shamrock and Waratah*, a *Tribute to Victor J. Daley* (Syd., W. Brooks, 1902), was edited by A. G. Stephens and others and contains poems by Ogilvie, Dyson, Quinn, Brady and others. *Tribute to Victor Daley, by His Fellow Artists* (Syd., Pratten Bros. 1906), a souvenir of the Theatre Royal Matinee of 30th March 1906, contains poems by Henry Lawson, Roderic Quinn, Bernard O'Dowd, E. J. Brady, W. M. Whitney, and J. Le Gay Brereton, and is illustrated by Norman Lindsay, A. Sass, L. Hopkins, Lionel Lindsay, Frank Leist, and George Taylor.

Victor James William Patrick Daley was born at Navan, County of Meath, Ireland, on 5th September 1858. His father died at sea while returning home ill from service as a soldier in India. His mother remarried, and the family moved to Devonport, England, and Daley was educated at the Christian Brothers' school there. At the age of sixteen he obtained employment in the office of the Great Western Railway at Plymouth. He came to Australia in 1878. His destination was Adelaide, but he left the boat at Sydney, though he went on to Adelaide soon afterwards. There he worked as a clerk, and wrote verses, some of which appeared in the local press. Within a year or so he moved to Melbourne, where he worked for the *Carlton Advertiser*. In 1880 he prospected for gold at Queanbeyan, and for some months was employed on a newspaper in that locality, the *Times*. He went on to Sydney, and wrote for the press there, notably the newly founded *Bulletin*, in which his verse appeared first in 1882. In 1885 he returned to Melbourne, living as a freelance journalist alternatively there and in Sydney, where he finally settled in 1898, the year in which *At Dawn and Dusk* was published. Employment was found for him as a clerk in a Government Department, but he soon gave it up. In 1901, with his lungs affected by tuberculosis, he went, for a change of air, to live with E. J. Brady, who was editing a newspaper at Grafton. His health did not improve, and in 1903, with the help of his friends, he went on a voyage to the South Sea

Islands, but upon his return he continued to decline, and died at Waitara, an outer suburb of Sydney, on 29th December 1905.

Daley's response to the Australian democratic movement of his time is reflected in topical verses contributed to the *Bulletin* and the Melbourne labour journal, the *Tocsin*, under the pen-name of "Creeve Roe". The volume with that title is a posthumous collection of poems of the kind. The significance of this aspect of his work is discussed in *Southerly*, Nos 2, 3 and 4 of 1947. His poetry is not essentially concerned with social or problematical matters, but more typically rarefies experience into fancy. Even when he is personal, as in the deftly turned lyric, "Ill", there is a tone of detachment. His more contemplative work depends less upon intellectual profundity or subtlety than upon imagery and adequate shaping, as in his sonnets, with their tendency towards the epigrammatic close:

*Time, that comes to flee,  
Is but the broken echo of a rhyme  
In God's great epic of eternity.*

So far as he deals with ideas, he gives them a romantic deflection. In "The Quest of Brahma" the devotee, at the end of his ascendant search, finds "a red and lovely rose":

*"Now the end has come," he murmured,  
"Lone I die amidst the snows;  
I have sought in vain for Brahma."  
"I am Brahma," breathed the rose.*

In the long meditative poem, "Night", the philosophic strain characteristically dissolves in its own sequence of images. The effect at its best is a lovely one, such as this stanza from "Blanchelys":

*I walked with fair Philosophy,  
Whose eyes are like two holy wells  
In gardens where the Attic bee  
Makes honey from the asphodels.*

Daley is aware of the metaphysical problem, but on the whole turns away from it:

*Let be: warm hearts shall never wax a-cold  
But burn in roses through eternal springs.*

The predominant gesture is away from human actuality (sincere though he is about that) to an idealization of it. A relevant comment by A. G. Stephens is that the women in Daley's poetry are "pure abstractions, with bodily attributes only as far as necessary for the decoration of his verse". "Blanchelys" is an example, the beloved one being as remote as the imaginary companion of the delicate voyage of romantic imagination in "A Sunset Fantasy". At most there may be a touch of heartache such as endears the short poem "Anacreon".

It is thus not surprising that Daley's poetry has little to do with aspects of Australia or intimately with Nature at all. When he writes of "The Woods of Dandenong" there is little local significance beyond the title. He himself made no

pretence of the matter, writing, in rather bald verse:

*There is a saying of renown—  
"God made the country, man the town."  
Well, everybody to his trade!  
But man likes best the thing he made.  
The town has little space to spare,  
The country has both space and air;  
The town's confined, the country free—  
Yet, spite of all, the town for me.*

The same preference for city life is the theme of "In Arcady", a ballad in a more expansive vein of Daley's humour, which is most characteristically represented by the sharper touches of poems like "Aux Pauvres Diables" and "Adieu Bohemia", the latter notable for its final dramatic fling.

Daley's verse has a consistent dexterity, which is shown in its best combination with poetic quality in "Dreams", in form an adaptation of the sestina. With its cadences caught from stanza to stanza like an echo in twilight hills, the poem carries that Celtic essence which is not of natural things themselves but distilled from them, a dream of

*Love-lyrics delicate as lilac-scent,  
Soft idyls woven of wind, and flower, and stream,  
And songs and sonnets carven in fine gold.*

Reminiscences connected with Daley are included in George A. Taylor's *Those Were the Days* (1918), A. W. Jose's *The Romantic Nineties* (1933), and F. J. Broomfield's "The Story of 'The Dawn and Dusk Club'", *Aussie*, 14th March 1925. The poet's life and work are the subject of *Victor Daley: A Biographical and Critical Notice* (1905), by A. G. Stephens.

## Daley, J. B.

### Fiction

No Armour. (Lond., J. Long.) 1928.

Max Flambard. (Lond., J. Long.) 1929.

Only the Morning. (Lond., J. Long.) 1930.

John Bede Daley, son of William Bede Daley, who was for a time acting Premier of New South Wales, was born at Sydney in 1878. After studies at Oxford he qualified as a barrister, and upon his return to Australia practised in Sydney until 1907, when he joined the staff of the *Bulletin*. In the first world war he served for three years in Egypt and France. When he returned he rejoined the *Bulletin*, of which, after a year as editor of *Melbourne Punch*, he became associate editor. He was accidentally drowned in 1935.

*No Armour*, which quickly ran to six editions, is the story of a middle-aged business man's romance with a chorus girl, in a pleasure-seeking atmosphere in Sydney, during the absence of his wife abroad. At the end the girl is killed by a maniacal admirer, and for him a wiser return to married felicity is foreshadowed. *Max Flambard* takes its title from the name of a spendthrift

young Englishman of aristocratic origins. He comes to Australia on the same ship as a girl, Pamela Floyd, whom, after some time in Sydney, he marries. Their ensuing privations end when he is enriched by his share in a mining project which he had dismissed from his mind as worthless. The early part of the story presents shipboard life and its social distinctions, and later there are scenes in cheap apartment houses and of journalistic life in Sydney. *Only the Morning* traces the rise to affluence of Richard Lorne as a young man in Sydney and his married life and associations from the end of the nineteenth century to the years following the first world war. Then he visits England, where his children, Rowley and Mary, have been left to be educated. He is not uncouth, but finds himself alien to the exalted social life which has assimilated them, and returns with his wife to Australia. Dalley's novels are largely concerned with this emergence of a characteristically Australian urban life in comparison with conventional English standards. The characters are drawn, if not subtly, yet with understanding; and though the story-interest seems sometimes too readily devised, the able writing carries it along convincingly, and the author's agile apprehension of affairs, with mention of some actual public personages, transfuses his narrative with the actualities of the time.

"Dalry". See Wilson, Arthur.

**Daly, Hugh**

*Poetry*

A Garden Idyll and Other Poems. (Melb., A. McCubbin.) 1920.

"Daly, Rann". See Palmer, Vance.

**Dalziel, Kathleen (née Walker)**

*Poetry*

Known and Not Held. (Melb., Bread & Cheese Club.) 1941.

**Daniel.** [Anon.] (Syd., Marxian Press.) 1919.

Edited by Charles Conroy (q.v.).

**Danks, W. T.**

*Drama*

Two Men and a Maid: A Comedietta in One Act. (Syd., Winsor & Co.) 190-.

**Dann, George Landen**

*Drama*

Caroline Chisholm. (Syd., Mulga Publications.) 1943.

Fountains Beyond. (Syd., Australasian Publ. Co.) 1944.

"Danton". See O'Dowd, Bernard.

**Danvers Power, Muriel Faucett.** See Power, Muriel Faucett.

**D'Arcy, Mark V.**

*Fiction*

The Buddha in Bronze. (Melb., Wilke & Co.) 1941.

**D'Arcy-Irvine, Gerard Addington**

*Poetry*

Poems. (Syd., Websdale, Shoosmith.) 1899.

Additional Poems. (Wollongong, N.S.W., South Coast Times.) 1901.

Poems. (Syd., Pepperday.) 1903.

Poems. Illust. (Lond., Nisbet.) 1905.

Reprinted (and enlarged), 1907, 1909, 1914, 1917, 1921.

Analects. (Quirindi, N.S.W., A. N. Southney.) 1923.

For details of editions see Serle's *Bibliography*.

"Dare, Ishmael". See Jose, Arthur.

**Dark, Eleanor**

*Fiction*

Slow Dawning. (Lond., J. Long.) 1932.

Prelude to Christopher. (Syd., Stephensen.) 1933.

Awarded Australian Literature Society Medal

Engl. ed. (Lond., Collins.) 1936.

Another ed. (Lond., Collins.) 1940.

Return to Coolami. (Lond., Collins.) 1935.

Awarded Australian Literature Society Medal.

Another ed. (Lond., Collins.) 1939.

Sun Across the Sky. (Lond., Collins.) 1937.

American eds 1937, 1946.

Another ed. (Lond., Collins.) 1938.

Another ed. (Lond., Syd., Collins.) 1946.

Italian ed., entitled *Il sole nel cielo*. (Verona, Arnoldo Mondadori.) 1948.

French ed. (Paris, Hachette.) 1948.

Waterway. (Lond., Collins; N.Y., Macmillan.)

1938.

Another ed. (Lond., Collins.) 1939.

Aust. ed. (Syd., F. H. Johnston.) 1946.

The Timeless Land. (Syd., Toronto, Lond., Collins; N.Y., Macmillan.) 1941.

The Little Company. (Syd., Collins; N.Y., Macmillan.) 1945.

Storm of Time. (Syd., Toronto, Collins.) 1948.

Engl. ed. (Lond., Collins.) 1949.

American ed. (N.Y., Whittlesey House [McGraw-Hill]). 1950.

Eleanor Dark, daughter of Dowell O'Reilly (q.v.), was born at Sydney in 1901, and educated at Redlands, Neutral Bay. In 1922 she married Dr Eric Payten Dark. The construction of her novels, except the two latest with their historical framework, is to a great extent based on somewhat obviously devised events bringing about a desirable outcome. This, since it is combined with an exploring intellectuality, led M. Barnard Eldershaw to describe her as "the unwilling romantic". She has a habit of turning her narrative back to happenings prior to the time of



the story, and some of the more contrived circumstances are given the shelter of this distance—for example, Nigel Hendon's idealistic social experiment in *Prelude to Christopher*, and the preparation for the unusual obligation accepted by Bret Maclean in *Return to Coolami*. Providentially opportune effects occur in the form of accidents and coincidences, most obviously the convenient circumstances of the ferry disaster in *Waterway*. Eleanor Dark has denied that she works to any preconceived plan in writing a novel, but in the actual result her imagination does resolve itself into a kind of habitual crystallization even in her resourceful animation of ideas, which the narrative reveals by flowing through them with a swift transparency. A feature of these novels which may be mentioned incidentally is the frequency of the medical profession in important roles.

In *Slow Dawning*, Valerie Spencer, a young woman doctor, becomes involved in scandal following the death of a patient, the wife of Valerie's faithless early lover, Jim Hunter. This is aggravated by her associations with a fellow practitioner, Gerald Hughes, though in the end the prospect of marriage to another colleague, Dr Heriot, who is redeemed from post-war cynicism by their love, promises happiness for them both. In *Prelude to Christopher*, Dr Nigel Hendon discovers that his wife, Linda, comes of a family tainted with insanity. As an earnest eugenicist he renounces hope of paternity, and instead starts a colony based on social and hygienic ideals, though it fails through Linda's disruptive influence. All this is narrated in Nigel's delirium in hospital after a motor accident. He and a young nurse, Kay, fall in love with each other. She, ideally healthy as a possible mother of his children, is willing to forgo the formality of marriage, but the suicide of Linda gives countenance to their wish for a child whom they anticipate by the name of Christopher. *Return to Coolami*, once the initial accident and the situation that ensues is conceded, is not so dependent upon fortuitous events. Jim Maclean, father of Susan Drew's unborn child, is killed in a motor accident before their projected marriage. His brother, Bret, with whom she had been in love all along as he with her, has fulfilled his promise to his dead brother to marry her, and they are on their way to live at his bush property, Coolami, accompanied by her father and mother. In the course of this two days' motor journey, the explanation of past misunderstandings reconciles the young couple in a marriage which seemed hopeless from the start. A sidelight on tendencies of this author already mentioned is the parallel effect of the journey in leading the elder Drew to appreciate his wife's desire for a more natural way of life than his prosperity has provided.

*Sun Across the Sky* has Oliver Denning, a medical practitioner, in a position analogous with that of Nigel Hendon in *Prelude to Christopher*, because of the coldness of his wife, Helen.

His recoil leads him to Lois Marshall, an artist who is a widow with a little daughter, Chloe. At the end the prospect of divorce foreshadows a happier future for him with Lois. The action of this book, though as relevantly held together as those previously published, is more expansive, particularly through the introduction of Sir Frederick Gormley, a knight of commerce, and a poet, Kavanagh, owner of some ramshackle houses in which he and his tenants live simply and contentedly. These tenements, an eyesore to Gormley, are burnt down at his instigation. Kavanagh dies in the fire, with Oliver injured in an attempted rescue of the poet and his manuscripts successful only in the latter respect, and the death of Gormley himself follows as a less direct consequence. The title of *Waterway* indicates its Sydney Harbour background, suggestively deepened throughout by the response of the characters to its proximity, and by documentary annotations at the beginning of each of the four parts of the book. It carries farther the diffusion of action noted as regards the previous book, cohering in the common associations of a number of characters, none specially emphasized. Dr Denning and Lois, now his wife, reappear. His professional benevolence pervades the story, which introduces also the philosophizings of Professor Channon, and the ideas of a radical journalist, Roger Blair, as well as the discontent, less articulate, of an unemployed workman, Jack Saunders. The crucial event is the capsizing of a ferry steamer on which the main characters are travelling or which they have providentially failed to board. The sociological idealism of Nigel Hendon in *Prelude to Christopher*, and the altruism of Oliver Denning in *Sun Across the Sky* and *Waterway*, have their counterpart in the reformist feeling that pervades *The Little Company*, through the radical sympathies of Gilbert Massey, though these are, in the last resort, of a more detached kind. The action shifts between Sydney and the home in the Blue Mountains to which he has removed his family when war with Japan seems likely to endanger them. He is partner-manager of an old-fashioned publishing firm, and is also "a novelist of some repute". Married to a commonplace woman, he has an affair with Elsa Kay, a writer, though this also fails to provide him with communion in his aspirations beyond personal satisfaction, and it leads to turmoil in his home life. In the end he turns gladly from what seems to him a sterile discussion on the relation of the artist to social reform, and becomes absorbed in writing a novel around the character of a radical poet who had fired his imagination in youth.

To whatever extent the design of these works may, as hinted at the outset, seem contrived, their fundamental quality is their thoughtful interest sustained in clear, balanced, and often brilliant prose. In a comparable way true understanding redeems the occasionally stereotyped characterization, as with Helen Denning as an

exact type of psychological frigidity, or Lois Marshall as artist; for the experience of these people is intrinsic, not superficial. Sometimes this is revealed in description, as of Helen Denning's needlework, or introspectively as in Lois's thoughts of motherhood. The scene in *Prelude to Christopher* when Nigel's mother visits him in hospital is not merely dexterous, but indicates their likeness and their difference—her maternal "refusal to lose sight for one instant of those fundamental laws into which all other laws must, somehow or other, be fitted", and in him the "prickling of abstract curiosity". It is Eleanor Dark's imaginative use of this abstract curiosity that gives her work intellectual point along with her intuitive penetration—the curiosity which, in its most analytical form, is exhibited in *Waterway* through Professor Channon's "incurable brain":

Despair seized him. He thought, "I can't stop it, this thinking machine running on the power of my life spark. It won't stop till I stop. Once, perhaps, we knew how to switch the power off from it, to divert the power—to remain quietly just living, just glorifying in life. But now we can only think, and think of our thought, and think of our thoughts of thoughts, until we go so deep into the mystery and darkness of our minds that we see the lunatic hidden in each one of us peering back into our fearful eyes."

The author describes her purpose in *The Timeless Land* as being to give "a true picture of the first settlement of Sydney". It accordingly covers the period of Governor Phillip, and its sequel, *Storm of Time*, extends throughout the time of Hunter, King and Bligh. They, with other actual persons, move naturally as part of the story, in which also imagined characters illustrate the circumstances and growth of the colony. Foremost among these are Stephen Mannion, a squatter, and, at the other extreme of circumstance, Prentice, an escaped convict, with, after his death, his son, Johnny, prominent in the tale. Johnny's mother, Ellen, also a convict, is Mannion's housekeeper, and for a time his mistress. Johnny grows up in the bush, with no companions except the blacks, nursing an instinctive resentment that leads him eventually to kill Mannion. Mannion, the arrogantly successful squatter, sharply contrasted with his gentle young wife, Conor, gradually comes to accept the new land as his home in the course of his prosperity in it. Johnny is the free-born Australian, of specially indigenous associations, with his life rooted in the nature of the country and his familiarity with it. Their only meeting thus becomes almost allegorical, a conflict of personified interests, and this impression is intensified by the heightened characterization of both—Mannion aloof from humane influences through his temperamental coldness and habitual hauteur; Johnny actually aloof from the settlement and at odds with the advance of a privileged landlordism. *The Timeless Land* is to a considerable extent concerned with the impact of white

settlement upon aboriginal life, largely through the person of Bennilong, a native whom Phillip took for a visit to England; and in this respect it is open to the objection that it makes the aboriginal mind appear unnaturally sophisticated, particularly in meditations on defects of the white man's civilization. The generalization, in *Storm of Time*, that "the wrong people were in fetters" is a cognate over-simplification of a kind occurring in both books when they point to evils inherent in the prevalent standards of the period.

**Darling, James Ralph, and Bull, Charles Ripley**  
*Drama*

Alpha and Omega: A Biblical Play. (Corio, Geelong, Vic., Geelong Church of England Grammar School.) 1936.

**Darnley, Florence Rose, Countess of, (née Morphy)**  
("Hildred Codrington")

*Fiction*

The Silvery Dawn, or The Power of Good over Evil, by Hildred Codrington. (Syd., Christian World.) 1902.

Elma Trevor, by Florence Darnley and R. L. Hodgson. (Lond., Constable.) 1902.

**Darrell, George**

*Fiction*

The Belle of the Bush. (Syd., Bookstall.) 1916.

**Darvall, Emily Mary.** See Barton, Emily Mary.

**Daskein, T. Quinn.** See Quinn, Tarella.

**Daskein, Tarella.** See Quinn, Tarella.

**Daughter of Ishmael: The Life Story of Maggie O'Donoghue, An Outcast and a Murderess who Became a Saint and a Salvationist.** Illust. (Melb., Salvation Army.) 190-.

"**Daughter of South Australia, A**". See Whittington, Lucretia Sturt.

**Davern, Dorothy**

*Poetry*

Scraps of Songs. (Melb., Fraser & Morphet.) 1939.

**Davey, Jack**

*Miscellany*

Hi, Ho! Everybody! Illust. (Melb., National Press.) 1945.

**Davidson, Mrs E. Coulson**

*Drama*

Prisoners: A Dramatic Scena. (Melb., Endacott.) 1919.

**Davies, Arthur**

*Fiction*

The Fiddlers of Drummond. (Syd., Consolidated Press.) 1945.

**Davies, Ethel**

*Poetry*

Nought So Very Wise. (Perth, G. H. McKenzie.) 1932.

**Davies, Mary Catherine**

*Fiction*

Adventures with the Mermaids. Illust. (Syd., Wood.) 1929.

**Davies, Matilda**

*Poetry*

Poems. (Launceston, H. Button.) 1860.

Vision of Paradise: A Dream of the Summerland. (Melb., Kain & Thomas.) n.d.

**Davies, Merva**

*Fiction*

Yeytallic. (Melb., National Press.) 1945.

**Davies, Rowland Lyttleton Archer**

*Poetry*

Poems and Other Literary Remains. Ed., with a bibliographical sketch, by Charles Tomlinson, F.R.S. (Lond., Stanford.) 1884.

**Davies, Sarah Lydia (née Watts)**

*Poetry*

Poems. (No imprint.) 191-.

**Davies, William Henry**

*Poetry*

Autumn Leaves. (Melb., Vidler.) 1926.

**Davis, A. C.**

*Poetry*

Just: In Memory of the Gallant Lads who Fell at Gallipoli. (Adel., Modern Print.) 1920.  
A poem.

**Davis, Arthur Hoey.** See "Rudd, Steele".

**Davis, Charles**

*Fiction*

Zooletters: Noah's Rival. (Syd., the author.) 1922.

**Davis, E. Marmaduke**

*Poetry*

A Selection of Short Poems. (Fitzroy, Melb., T. R. Benson.) 1888.

A Selection of Short Poems (third selection). n.d.

**Davis, Mrs Helen**

*Fiction*

For So Little: The Story of a Crime. (Lond., Sonnenschein.) 1890.

**Davis, John P.**

*Fiction*

Told by Digger. Illust. (Lond., Nash.) 1931.  
The autobiography of a sheep dog.

**Davis, Norma L.**

*Poetry*

Earth Cry. (Syd., Angus & Robertson.) 1943.

I, the Thief. Illust. (Melb., Arura Writers.) 1944.  
A poem.

Norma Lochleena Davis was born at White-more, near Westbury, Tasmania, in 1905. She attended the State school there. A long period of ill-health ended in her death at Perth in 1945. The title poem of *Earth Cry* opens with a war-time consciousness of an

*alien shadow reaching stark  
Across the blue Pacific, with the threat  
Of horrors that would turn our sunshine dark,*

but it invokes immediately hills, trees, grass, and flowers, and finds in them an intimate consolation. This close contact with and lovingly detailed observation of nature for its own sake, with little relation to the affairs of the world or even the purposes of mankind, is the animating spirit of Norma Davis's poetry. It has an essentially Tasmanian localization though a general Australian reference. It attempts none of the special modern usages, and its profuse imagery is on the whole familiar rather than distinctive, intent upon the simple and mainly descriptive responses which it expresses. *I, the Thief* is a long poem in rhymed pentameters in which circumstances of the crucifixion of Christ are narrated by the repentant thief figuring in that event.

**Davis, Walter**

*Poetry*

A Collection of Stirring and Inspiring Poems. (Lond., Stockwell.) 1925.

Some of these poems were written when the author was domiciled in Australia.

**Davison, Frank Dalby**

*Fiction*

Forever Morning: An Australian Romance. (Syd., Aust. Authors' Publ. Co.) 1931.

2nd and 3rd eds (Syd., Angus & Robertson.) 1932.

Man-Shy: A Story of Men and Cattle. (Syd., Aust. Authors' Publ. Co.) 1931.

2nd ed., illust. by Frank Whitmore. (Syd., Angus & Robertson.) 1932.

Other eds 1944, 1947, 1949.

Engl. ed., illust. by F. Wallace. (Lond., Eyre & Spottiswoode.) 1934.

Another Engl. ed., entitled *Red Heifer*. (Lond., Eyre & Spottiswoode.) 1949.

The Wells of Beersheba: A Light Horse Legend.  
(Syd., Angus & Robertson.) 1933.  
2nd ed. 1943.

Children of the Dark People: An Australian Folk Tale. Illust. by Pixie O'Harris. (Syd., Angus & Robertson.) 1936.  
Junior Library ed. 1949.

The Woman at the Mill. (Syd., Angus & Robertson.) 1940.  
Short stories.

Dusty. (N.Y., Coward McCann; Syd., Angus & Robertson.) 1946.  
School ed. 1950.  
Engl. ed. (Lond., Eyre & Spottiswoode.) 1947.

Author of *Caribbean Interlude* (1936), *While Freedom Lives* (1938), and, jointly with Brooke Nicholls, *Blue Coast Caravan* (1935).

Frank Dalby Davison was born at Melbourne in 1893, and, after education in State schools, worked on land which his father, a city business man, had acquired at Kinglake. When this was given up, his preference for outdoor life led to experience on a small Gippsland cattle station and then among the orchards of the Ringwood district. From 1908 to 1914 the family lived in the United States, where Davison became a printer's compositor. He was working as ship's printer on a vessel sailing between New York and Caribbean ports when war broke out in 1914. He then took ship to England and enlisted, serving first as a cavalryman and then in the infantry, and attained the rank of lieutenant. After four years as a soldier settler in the Maranoa district of southern Queensland he joined his father's real estate business in Sydney. His father also started a magazine, the *Australian*, afterwards called *Australia*, in which *Forever Morning* and *Man-Shy* were published serially. In 1931 the author engaged in a canvassing bookselling project, including the sale of these works in cheap book form to householders. More adequate publication of *Man-Shy* ensued when it was awarded the Australian Literature Society's medal for 1931. *Dusty* won a competition conducted by the Melbourne *Argus* in 1946. For his services to literature Davison has been made M.B.E.

*Forever Morning* is the story of a boy, Andy, who, brought up in an orphanage, goes to work on a property in northern New South Wales, where he falls in love with the owner's daughter, Doris Brunton; and in the end, after the death of her father, who has been ruined by bad times, they hopefully face together the prospect of rehabilitating the property. The work surmounts the romantic devices of the plot and some similar resources of characterization by a simple gusto vivifying ordinary doings of bush life, manifesting in particular the author's apprehension of natural things as not merely objects but active components of their environment. The reflections of the girl on the falling of a tree is an example:

In some way it must have been happy—content with its lot. . . . It must have found some joy in sending its roots creeping out through the damp soil, and its

head reaching up towards the sun. It had wilted in the drought and, when the rain came, laying the dust from its foliage and swelling the roots with its moisture, the sap creeping up through its slender length must have given it joy.

*Man-Shy* is a product of the same insight, with wider evocation of animistic meaning, and with the clear prose just as easy but surer. To consider it in bare outline—as the story of a red heifer, motherless soon after birth; fostered by another cow of the wild and yet uncaptured scrub cattle; yarded only to escape; and to become finally the lonely survivor of the herd—is to miss its essence and range. The author does not impute to the animals an intelligence beyond their own instinctive nature, which therefore becomes not less but more significant, mingled with associations of mountain and plain, scrub and watering places, in an affinity deep in the nature of things and apart from human use. The blind brute tragedy of their dispossession takes its matter-of-fact course incidentally to the spread of settlement, and the compunction of the cattlemen is at most, as it would be, a passing "sympathetic profanity", as when, seeing the fretting herd refusing to eat in the captivity of the paddock, they pause for a moment to say, "Why don't he let the poor devils go." The answer, as the author would say, is "Beef", though his story is mainly concerned with this commodity "on the hoof": "Beef on the hoof is live-stock—living on the waterholes of the western creeks and rivers, foraging through the clumpy brigalow, wading knee-deep in blue and Mitchell grasses, camped at night on the lee of the ridges under the dry and starry skies of the west."

Against that background, the incidents in the life of the wild herd are as naturally dramatic as human happenings—the calf in search of her mother, "or at least in search of food, the two terms being practically synonymous"; the escape from the stockyard; the rivalry of the two bulls, characterized no less definitely than, for instance, Joe, the stockman who tracks the scrubbers across the range. The enveloping aptness of this book of 150 pages consists in the merging of man and beast with scenes of which both are unconscious except as contributing to their opposed purposes. Its medium is a prose modulating from a proper casualness to flowing rhythms for occasions such as the description of the seasonal habits of the cattle:

Winter nights, when the coldness of the void between the worlds came down behind the departing sun, they camped under the stunted belahs, where the ground was deep with the warm needles, and the low-hung branches screened them from the seeking fingers of frost. Summer nights, when the stars blinked sleepily in the warm sky, they made their camp on some ridge thrown high, to catch the coolness of passing airs.

*Dusty* takes its title from the name of a dog which, unknown to its owner, is partly the offspring of a dingo. He trains it successfully as a

sheep dog, but the savage side of its heredity causes it to turn sheep-killer. Rather than part with it, he changes his occupation, and this leads to his death, after which the dog is hunted as an outlaw, though it is killed by the falling branch of a tree. The author's understanding and his able writing animate the story, but it hinges more upon the human interests with which the animal is ordinarily associated in the bush, as compared with the more spacious evocation of *Man-Shy*, made possible by the life of the herd as a despoiled if dumb community integral with the country it roams.

In *The Wells of Beersheba* Davison draws on his European cavalry experience and the records of the Australian Light Horse in Palestine during the first world war. Though only half the length of *Man-Shy*, it captures the spirit of the whole campaign in graphic and graceful prose. The troop horses are as essential a part of the narrative as the men—from the opening descriptions of them in relation to Australian scenes of their origin, to the end when, after battle, they "drink with slackened girths and bitless mouths at the wells of Beersheba". There are four chapters—"Troop Horses", "Bivouac", "Night March", and "Battle". This is from "Night March":

The night was in the late hours. The line had settled down to a steady walk. The men rode in silence. The sound of thousands of hoofs rose in a muffled monotone which the ear accepted and then ceased to notice. A still world moved slowly and silently past. There was frequent snorting among the horses, for the dust troubled them. Sometimes a curb-chain clinked as a head was tossed. Sometimes a shoe gleamed silvery for an instant.

*The Woman at the Mill* consists of stories of life in the settlement ensuing upon the disappearance of the scrub cattle of *Man-Shy*, except for three stories comprising the second of three parts into which the book is divided. One of these, "Fathers and Sons", the longest in the book, is a reflective tale of the first world war, entailing some grim glimpses of the battlefield, and connected with the theme of a young soldier's reaction to his father's marital infidelity. A similar mature awareness gives a veracity to the bush stories, whether the situation is tense, as in "The Woman at the Mill", or passive as in "Here Comes the Bride". In the one case, the hope which a disillusioned married woman sees in an affair with a younger man is for him the risk of entanglement incidental to his casual satisfaction; in the other, a farmer's womenfolk, preparing for a wedding, are oblivious of his anxiety about rain, absence of which would involve them all in disaster. The ironic touch occurs throughout, with apt asides, frequently humorous. In one instance, "The Wasteland", consisting almost entirely of naturalistic description, the gracious writing itself sustains the interest.

*Blue Coast Caravan* and *Caribbean Interlude* are travel books of literary quality. The former

was written by Davison in collaboration with Brooke Nicholls, his companion on the motor journey from Sydney to Cairns which the book describes. The latter is an engaging account of the author's youthful shipboard experience. *Children of the Dark People* relates the wanderings of two aboriginal children. It is told, as the author puts it, simultaneously in the realms of "Reality and Fantasy, the Past and the Present", and it makes of these elements an effect imaginatively congruous with what is known of the aboriginal mind. Davison is among the writers dealt with in *Essays in Australian Fiction* (1938), by M. Barnard Eldershaw.

# **Davison, Frederick**

## *Fiction*

Storm Bradley, Australian: A Story of Yesterday, To-day and To-morrow. (Syd., Aust. Authors' Publ. Co.) 1932.

Duck Williams and His Cobbers. (Syd., Angus & Robertson.) 1939.

Davison is the father of Frank Dalby Davison. He served with the 1st A.I.F. in France when over 50 years of age. He was sometime editor of *Australia: Short Stories*, a fiction periodical, and of *Public Enemy No. 1* (1937).

**Dawbin, Annie Maria.** See under "Lady in Australia, A".

# **Dawe, Carlton**

## *Fiction*

Zantha [and the Old Piano], by William Dawe. (Melb., W. Inglis; Lond., Griffith, Farran.) 1886.

The Golden Lake, or The Marvellous History of a Journey Through the Great Lone Land of Australia. Illust. (Lond., Trischler.) 1891.

Another ed. (Melb., Petherick.) 1891.

Another ed. (Lond., A. P. Marsden.) 1894.

Mount Desolation: An Australian Romance. (Lond., Cassell.) 1892.

The History of Godfrey Kinge. (Lond., Ward & Downey.) 1893.

The Emu's Head: A Chronicle of Dead Man's Flat. 2 vols. (Lond., Ward & Downey.) 1893.

Another ed., Adelphi series. 1896.

The Pilgrims: A Bit of Cornwall in Australia. 2 vols. (Lond., Chapman & Hall.) 1894.

The Confessions of a Currency Girl. 3 vols. (Lond., Ward & Downey.) 1894.

Yellow and White. (Lond., Lane.) 1895.

Short stories.

Kakemonos: Far East Tales. (Lond., Lane.) 1897. (Keynote Series.)

A Bride of Japan. (Lond., Hutchinson.) 1898.

The Voyage of the Pulo Way: A Record of Some Strange Doings at Sea. Illust. (Lond., Ward Lock.) 1898.

The Mandarin. Illust. (Lond., Hutchinson.) 1899.

Rose and Chrysanthemum. (Lond., Sands.) 1899.

Tales.

The Yellow Man. (Lond., Hutchinson.) 1900.  
 Claudia Pole. (Lond., Hutchinson.) 1901.  
 Straws in the Wind. (Lond., Hurst & Blackett.) 1901.  
 The Demagogue. (Lond., Hodder & Stoughton.) 1902.  
 Prime Minister and Mrs Grantham. (Lond., Nash.) 1903.  
 Lamma's Grove. (Lond., S. C. Brown.) 1904.  
 The Grand Duke. (Lond., Hutchinson.) 1905.  
 Her Highness's Secretary: A Romance. (Lond., Nash.) 1907.  
 The Life Perilous: A Tale of the Spanish Inquisition. (Lond., Hutchinson.) 1907.  
 The Plotters of Peking. (Lond., Nash.) 1907.  
 One Fair Enemy. (Lond., J. Long.) 1908.  
 The Confessions of Cleodora. (Lond., J. Long.) 1908.  
 The London Plot. (Lond., Nash.) 1908.  
 The New Andromeda. (Lond., Nash.) 1909.  
 A Saint in Mufti. (Lond., Nash.) 1910.  
 The Black Spider. (Lond., Nash.) 1911.  
 Eternal Glory. (Lond., Nash.) 1912.  
 The Shadow of Evil. (Lond., Laurie.) 1913.  
 The Crackswoman. (Lond., Ward Lock.) 1914.  
 The Girl from Nippon. (Lond., Ward Lock.) 1915.  
 The Super-barbarians. (Lond., Lane.) 1915.  
 The Redemption of Grace Milroy. (Lond., Lane.) 1916.  
 The Woman with the Yellow Eyes. (Lond., J. Long.) 1917.  
 The Admiralty's Secret. (Lond., J. Long.) 1918.  
 The Mighty Arm. (Lond., J. Long.) 1919.  
 A Brush with Fate. (Lond., J. Long.) 1920.  
*Published by Ward Lock, London, since 1921:*  
 A Tangled Marriage. 1921.  
 Euryale in London: A Romance of the Past and Present. 1922.  
 Stranger than Fiction. 1923.  
 Virginia. 1923.  
 The Temptation of Selma. 1924.  
 Desperate Love. 1924.  
 The Way of a Maid. 1925.  
 Love the Conqueror. 1925.  
 The Forbidden Shrine. 1926.  
 The Glare. 1926.  
 The Knightsbridge Affair. 1927.  
 Slings and Arrows. 1927.  
 After Many Days. 1928.  
 Pacific Blue. 1929.  
 The Desirable Woman. 1929.  
 The Winding Road. 1929.  
 The Missing Clue. 1930.

Fishers of Men. 1930.  
 Leathermouth. 1931.  
     Another ed. 1948.  
 Wanted! 1931.  
 The Sign of the Glove. 1932.  
 Fifteen Keys. 1932.  
 Lawless. 1932.  
 The Chief. 1933.  
 Crumpled Lilies. 1933.  
 The Missing Treaty. 1934.  
 The Law of the Knife. 1934.  
 Leathermouth's Luck. 1934.  
 A Royal Alliance. 1935.  
 Waste Lands. 1935.  
 Tough Company. 1935.  
 The Green Killer. 1936.  
 A Strange Destiny. 1937.  
 Live Cartridge. 1937.

#### Poetry

Sydonia and Other Poems, by William Dawe. (Lond., Wyman.) 1885.  
 Love and the World, and Other Poems. (Melb., W. Inglis.) 1886.  
     Contains the previous volume.  
 Sketches in Verse. (Lond., K. Paul.) 1889.

In *The Golden Lake* an expedition goes into the interior of Australia to investigate the supposed discovery of a cave of gold by escaped convicts. The gold is a myth, but the party has various adventures, including affrays with blacks, who are fantastically described, and the rescue of a convict's daughter. The action of *Mount Desolation* is mainly in the north-east of Victoria. In a bank robbery based on an incident of the Kelly gang, the bush-rangers include a young man driven to that course through the intrigues of a politician who desires a girl loved by the former. *The History of Godfrey Kunge* is an English story of disinheritance compensated for by the Australian success of an English mate of the victim. *The Emu's Head* takes its title from the name of a hotel owned by one of some supposed associates of the bushranger, Ben Hall. Their search for treasure which the bushranger is said to have hidden brings about tragic results of a conflict with a Melbourne man on a similar quest. *The Pilgrims* is connected with incidents in a Victorian gold-mining town, mingled with the matter of money and church conscience. *The Confessions of a Currency Girl* is a young woman's story of the transportation of her father, a baronet, and of his eventual return to his homeland financially successful. In the much later book, *Love the Conqueror*, an English girl, visiting a Riverina station, is ill-treated by a boundary rider whom she tends after she has wounded him in self-defence. He becomes prosperous and, regenerated, visits England and brings her back to Australia as his wife. Other books with Australian associations are as follows: *Pacific Blue*, the action of which is mainly in the islands; *The Voyage of the Pulo Way*, which concerns the piratical seizure of a Sydney vessel carrying gold; *Virginia*, a London romance in which an Anzac hero from the Australian outback figures prominently; *After Many Days*, in which the solution of a crime mystery emanates from Geelong, Victoria; and *Wanted*, in which a Melbourne man is impersonated. There are occasional references to Australia in other books. The range of the stories in *Yellow and White* and *Kakemonos* includes northern Australian seas; and a bushranging story, "How Kelly Came to Billabong", appeared in the extra Christmas number of *Chambers Journal*, 1900.

William Carlton Lanyon Dawe was born at Adelaide in 1865, and went to Melbourne with his parents about 1880. He published his poems and the novelette *Zantha* (the love story of a Greek in Paris) by the name of "William Dawe", and the title-page of *The Golden Lake* shows him as "W. Carlton Dawe", but he afterwards wrote as "Carlton Dawe". As a young man he went to England, travelled extensively, and settled in

London about 1892. In the years that followed he became a writer of popular fiction having the customary elements of romance in association with adventure of various kinds including crime mysteries. He died in 1935. In his writings he drew freely on his experience as a traveller, but used his knowledge of Australia mainly in a few earlier novels. Those having more especially this interest are the subject of a note at the foot of the bibliographical list above. Dawe's poems are competent, but, as regards originality (to quote his own supposition in a preface) "they are neither better nor worse than others of the day". They have no local significance beyond the title of *Sydonia*, "a poetical name for Sydney". The poem offers no topographical or naturalistic identification, but imagines instead "traditions the country might have been possessed of, had civilization existed on its shores in the days of old romance".

**Dawe, Joseph Henry** ("Aubrey Haine")

*Fiction*

Vahiné: A Romance of the Pacific, by Aubrey Haine. (Brunswick, Melb., A. Redfern.) 1885.

Author of *Tommy Morris, or Street Life and Struggles in Australia*, and *The Key of Death*.

**Dawe, William.** See Dawe, Carlton.

**Dawes, Stan**

*Fiction*

The Renegade. (Syd., Transport Publ. Co.) 1947.

**Dawnfire:** Selections from Some Modern Australian Poets. (Thornbury, Vic., John Cremin.) 1941.

**Dawson, A. J.**

*Fiction*

Mere Sentiment. (Lond., Lane.) 1897. (Keystone Series.)

In the Bight of Benin: Stories. (Lond., Lawrence.) 1897.

Middle Greyness. (Lond., Lane.) 1897.

Bismillah: A Romance. (Lond., Macmillan.) 1898.

Daniel Whyte: An Unfinished Biography. (Lond., Methuen.) 1899.

African Nights' Entertainment. (Lond., Heinemann.) 1900.

The Story of Ronald Kestrel. (Lond., Heinemann.) 1900.

Joseph Khassan, Half-caste. (Lond., Heinemann.) 1901.

Hidden Manna. (Lond., Heinemann.) 1902.

The Fortunes of Farthings. (Lond., Harper.) 1905.

The Message. Illust. (Lond., Richards.) 1907.

The Genteel A.B. Illust. (Lond., Richards.) 1907.

A Soldier of the Future. (Lond., Hodder & Stoughton.) 1908.

Finn the Wolfhound. Illust. (Lond., Richards.) 1908.

The Land of His Fathers. (Lond., Constable.) 1910.

The Record of Nicholas Freydon: An Autobiography. [Anon.] (Lond., Constable.) 1914.

Authorship acknowledged in advertisement on fly-leaf of reprint (1927) of *The Emergence of Marie*.

Jan, Son of Finn. Illust. (Lond., Constable.) 1917.

His Mortal Tenement. (Lond., Richards.) 1924. (Little Novels, No. 1.)

Peter of Monkslease. (Lond., Richards.) 1924.

The Emergence of Marie. (Lond., Williams & Norgate.) 1926.

The Case Books of X37. (Lond., Richards.) 1930.

Author of *Things Seen in Morocco* (1924), *How to Help Lord Kitchener* (1914), *Somme Battle Stories*, illust. by B. Bairnsfather (1916), *Back to Blighty*, illust. by B. Bairnsfather (1917), *For France: Some English Impressions of the French Front* (1917), *Everybody's Dog Book* (1923), *Britain's Life-Boats*, with introd. by H.R.H. the Prince of Wales and foreword by Joseph Conrad (1923), and *Letters to Young Dog Owners* (1927). Dawson contributed to the *English Illustrated Magazine*, vol. xvii (1897), a short story, "In the Cottage of the Twins", set in the Cooma district, and not published in book form.

Alec John Dawson was born in England in 1872. In boyhood, as an apprentice on a sailing vessel, he ran away from his ship at Melbourne. After several years in Australia and the South Seas he became a journalist in London. He revisited Australia during 1912-14, served in the first world war in the firing line and on home service with the rank of Major, afterwards became director of information at Bombay, and was made M.B.E. England has remained his real domicile, and the effect of his Australian experience on his writing, though he apparently regarded it as of some importance, is incidental to his general output, and pertains mainly to *Mere Sentiment*, *Middle Greyness*, *Daniel Whyte*, *The Story of Ronald Kestrel*, and *The Record of Nicholas Freydon*. *Mere Sentiment* consists of twelve stories, and the longest, occupying sixty pages and entitled "Mother Carey's Chickens", is one of four with an Australian setting, though in each instance the background is slight. *The Record of Nicholas Freydon* matures the outlook of the other four novels mentioned, and to a great extent repeats their pattern. It was written in the Australian bush in 1913. Published anonymously, it purports to be the autobiography of an Englishman brought when a boy to Australia by his father, who dies, leaving the lad, after a period in an orphanage, to fend for himself. After some bush experience he becomes a journalist in Sydney; returns to England; enters into an unfortunate marriage and neglects an opportunity to win the girl he loves; but is successful enough in his writing to return to Australia to live in retirement in the bush, though he dies soon afterwards. The alert meditative flow

of the book includes many pertinent observations of Australian nature, conditions and character, expressed in a clear, living style.

**Dawson, William Henry** ("George Lowndes")

*Fiction*

*The Speculator: A Mining Tale of the Year 18—*, by George Lowndes. (Hobart.) 190—.

*Poetry*

*War Songs, 1899-1900.* (Hobart, J. Walch.) 1901.

*Songs of Welcome to be Sung by the Children of Tasmania During the Official Proceedings on the Occasion of the Visit of H.R.H. the Duke and Duchess of Cornwall and York.* Words by W. H. Dawson. Music by T. Julian Haywood. (Hobart, J. Vail, Govt Printer.) 1921.

The words were also issued separately in sheet form.

Dawson contributed to the Tasmanian press under the pseudonyms "Ernest H. Hawthorne" and "George Lowndes". He was the author of *Buddha and Buddhism* (1888). He died in 1926.

**Day, Alfred S.**

*Drama*

*The Democrat: A Drama in Four Acts.* (Melb., Vic. Printing Works.) 1890.

**Day, Lionel** ("Ladbroke Black")

*Fiction*

*The Love of an Anzac*, by Ladbroke Black. (Lond., Aldine.) 192—.

Author of *The Prince of Poisoners* (1932).

"**Day, William**". See under Becke, Louis.

**Day, William**

*Poetry*

*The Great Alphabet, or Psalm CXIX in Twenty-two Sonnets.* [Anon.] (Hobart Town, George Rolwegan.) 1854.

A second edition was published in the same year. This work was afterwards included in *The House of the Forest of Lebanon* (1862). The sonnets were originally written for the jubilee year of the British and Foreign Bible Society.

*The House of the Forest of Lebanon, or The Proverbs of Solomon: A Poetical Commentary with Notes and Dissertations.* (Hobart Town, J. Walch; Lond., Simpkin Marshall.) 1862.

"**Daybreak**". See Gray, Clement.

**Deadlock:** An Epistle to an Old Colonist now Resident in Scotland from his Old Chum in Victoria. (Hawthorn, Melb., Cook.) 1868.

Poetry.

**Deakin, Alfred**

*Fiction*

*A New Pilgrim's Progress Purporting to be Given by John Bunyan Through an Impressional Writing Medium.* [Anon.] (Melb., W. H. Terry.) 1877.

*Poetry*

*Quentin Massys: A Drama in Five Acts.* (Melb., J. P. Donaldson.) 1875.

Alfred Deakin was born at Melbourne in 1856, and was educated at the Church of England Grammar School and the University of Melbourne. He was admitted to the Bar in 1877, but was diverted from law to journalism. He became a member of the Victorian Parliament, and, after taking an active part in the movement for federation, was elected to the House of Representatives, and in 1903 became Prime Minister of Australia. He retired in 1913 and died on 7th October 1919. His public activities crowded out literary inclinations, which he nevertheless did not altogether abandon. *Quentin Massys*, written when he was 18 years of age, was suppressed by the author soon after publication. It was the first volume of verse by a native-born writer published in Victoria. *A New Pilgrim's Progress* was the product of a phase of his life when he was attracted to spiritualistic inquiry. He was author also of *Temple and Tomb in India* (1893) and *The Federal Story* (1944), an account of the federal movement, in which the author describes some of his colleagues and associates in the course of a notable career, dealt with in *Alfred Deakin, A Sketch* (1923), by Walter Murdoch.

**Deamer, Dulcie**

*Fiction*

*In the Beginning: Six Studies of the Stone Age, and Other Stories*; including *A Daughter of the Incas*, a Short Novel of the Conquest of Peru. (Melb., Syd., Day.) 1909.

*The Suttie of Sufa: A Hindoo Romance.* (N.Y., Dillingham.) 1913.

*Revelation.* (Lond., Unwin.) 1921.

*The Street of the Gazelle.* (Lond., Unwin.) 1922.

*The Devil's Saint.* (Lond., Unwin.) 1924.

*As It Was in the Beginning.* Illust. by Norman Lindsay. (Melb., Frank Wilmot.) 1929.

Contains five short stories, four of which were previously included in the book with similar title published in 1909.

*Holiday.* (Syd., Frank Johnson.) 1940.

*Poetry*

*Messalina.* (Syd., Frank Johnson.) 1932.

*The Silver Branch: Twenty-seven Poems.* (Syd., Swinbourne Press.) 1948.

Mary Elizabeth Kathleen Dulcie Deamer was born at Christchurch, New Zealand, in 1890. She became an actress, toured with Hugh Ward's company, and married Albert Goldie, sometime manager for J. C. Williamson Limited. Her travels took her to Asia, Europe and the United States. She returned to Sydney, and has since been a freelance writer. The title-story of *In the Beginning* was awarded the prize in a competition held by the *Lone Hand* in 1907. An interest in the ancient



past is characteristic of her novels. *The Sutte of Safa* is a tale of the time of the Great Mogul, Akbar. *Revelation* has for its setting Jerusalem in the time of Christ, with situations derived from the scriptural narrative. *The Street of the Gazelle*, taking its title from a Jerusalem by-way, has similar scenes. The later novel, *Holiday*, is of a comparable kind, in that it relates to the persecution of the early Christians, with reincarnation as a motif bringing the action into modern times. *The Devil's Saint* is a story of the Middle Ages connected with the denunciation of witchcraft by the Church. The author's choice of themes gives free play to the lavish style of her writing, displaying the opulence and sensuality or squalor of traditional scenes. The poetry in *Messalina* consists of two sections, "Nine Women" and "Other Poems". The nine are classical or historical personages, subjectively portrayed according to their traditional attributes. The sensuous strain predominates, though sublimated where the theme requires this, as in "Magdalene", "Artemis" and, among the "other poems", "The Young Martyr". Mysticism of a mythological, magical and generally esoteric kind preponderates in *The Silver Branch*, a collection of poems in which the highly elaborate verbiage tends to obscure the intended revelation, and even the piquant poem "Little Malkin" disperses in sorcery its tale of a bishop's tomcat which ravishes a witch who had assumed the shape of a cat so as to enter the pantry for food. *Easter, a Morality Play*, by which the author is represented in *Best Australian One-Act Plays* (1937), is on a theme similar to that of a poem in *Messalina* dealing with death as "The Great Adventure".

**Deamer, Mary Elizabeth Kathleen Dulcie.** See Deamer, Dulcie.

**Dean, William**

*Poetry*

Home and Camp. (Marrickville, Syd., Louisa Lawson.) 1906.

**Deane, Wallace**

*Fiction*

The Strange Adventures of a Whale's Tooth. (Syd., Epworth.) 1919.

Three Comrades in Fiji. (Lond., Lutterworth.) 1939.

Author of *Fijian Society* (1921), *The Minister Among His People* (1927), and *In Wild New Britain* (1933), and translator of English works into Fijian. Deane was born at Mudgee, New South Wales, in 1878; M.A., Sydney; B.D., London. He was Principal of the Methodist Training College at Fiji, 1913-15, and held Methodist appointments in New South Wales.

**Dear Australian Commonwealth**, by Observer of the National Trend. (Adel., Crescent Printery.) 1902.

Satire in verse and prose.

**Dearden, Kathleen.** See Watson, Kathleen.

**Debney, Ellen Elizabeth** (Mrs G. R. Debney) ("Ellie")

*Poetry*

Poems by Ellie. (Adel., Andrews, Thomas & Clark.) 1873.

**De Boos, Charles**

*Fiction*

Fifty Years Ago: An Australian Tale. (Syd., Gordon & Gotch.) 1867.

Another ed. entitled *Settler and Savage: One Hundred Years Ago in Australia*. Illust. (Syd., Bookstall.) 1906.

The Congewoi Correspondence: Being the Letters of Mr John Smith. Ed. by C. De Boos. (Syd., E. R. Cole.) 1874.

De Boos came into literary prominence with the publication of his novel, *Fifty Years Ago*, one of the more important group of early romances dealing with the conflicts between aborigines and colonists. The 1906 edition, *Settler and Savage*, was sponsored by A. C. Rowlandson. *The Congewoi Correspondence*, originally contributed to the *Sydney Morning Herald*, is in a mixed vernacular, compact of humorous comments upon New South Wales politics and politicians in the days of Cowper, Martin, Parkes, and Robertson; set in a background of bush experience and work, with personal references to Mr Smith's presence at a Governor's levee and the celebrations in honour of the visit of the Duke of Edinburgh in the late eighteen-sixties. De Boos, who was born in London in 1819, arrived in Melbourne in 1839 after taking part in Spanish civil wars. He was a Victorian parliamentary shorthand reporter, 1851-6. After some Press work in both Melbourne and Sydney he accepted a goldfield's wardenship in New South Wales in 1874, which he held till his retirement. He was author also of "The Mystery of Big Oakey", a serial in the *Australian Journal* (1893).

**De Brune, Charles Francis Aidan**

*Fiction*

The Carson Loan Mystery. Illust. (Syd., Cornstalk.) 1926.

The Dagger and Cord. (Syd., Cornstalk.) 1927.

The Shadow Crook. (Syd., Angus & Robertson.) 1930.

Also author of *Fifty Years of Progress in Australia, 1878-1928* (1929). De Brune wrote a number of novels which have been serialized in newspapers but not published in book form. It is stated that some have been published in the United States under various pseudonyms. On the title page of *Dagger and Cord* he acknowledges "Dr Night" and "Phantom Launch"; others are "Gray's Manor Mystery" and "Saul and the Spinster". "The Mystery of Madlands" was serialized in the *Bendigo Advertiser* in 1933, and De Brune also contributed several articles on Australian novelists to the same paper. He was born at St Mary's, Montreal, Canada, in 1879.

**De Castella, Hubert**

*Essays*

John Bull's Vineyard: Australian Sketches. (Melb., Sands & McDougall.) 1886.

Mainly descriptive of Australian vineyards and the wine industry, with occasional imaginative touches in essay form.

**Deck, James G.**

*Poetry*

Hymns and Sacred Poems. (Melb., H. Seelenmeyer.) 1876.

"Dee, R. K." See Wood, John James O'Hara.

**Deed, Sam**

*Poetry*

Whims and Fancies of a Savage Dreamer. (Broken Hill, N.S.W., Truth print.) 1907.

Stray Leaves from the Life of a Dreamer. (Broken Hill, N.S.W.) n.d.

**Deegan, Thomas Patrick**

*Fiction*

The Rescue of Victoria, the Beautiful Nihilist. (Melb., the author.) 1909.

*Poetry*

Butterflies of Thought and Ideal Conceptions of Things Beautiful. (Melb., the author.) 1943.

Mystic Moods of the Australian Bush and the Impalpable Heart of Australia. (Melb., Bread & Cheese Club.) 1944.

The Comedy of the Milky Way. (Melb., the author.) 1945.

An Easter Idyll and Other Verses. (Melb., the author.) 1946.

Deegan compiled *Australians! Sing Your Own Songs* (1949), and is the author of *The Higher Education of Women* (1914).

**Deere, Don**

*Fiction*

The Black-Bearded Man. (Syd., Associated General Publications.) 1945.

Published with *The Rustlers' Frame-Up*, by L. Desmond, and *The Poison Ring*, by C. Curran.

**Dees, Paul**

*Drama*

He Embraces Me: A Three-Act Play. (Melb.) 1948.

**de Ffrefyne-Guillmayne, Henry**

*Poetry*

The Priest Who Did: Tidbinbilla Tales; Personal Experiences. (Lond., Carlton Co.) 1915.

**De Garis, Clement John**

*Drama*

Ambition Run Mad, or Whom the Gods Would Destroy: A Four-Act Military Drama of the Great War. (Renmark, S.A., H. S. Taylor.) 1914.

*Fiction*

The Victories of Failure: A Business Romance of Fiction, Blended With and Based on Fact. (Melb., Modern Printing Co.) 1925.

**De Halsalle, H.** *See under* Hemingway, Richard D'Oyley.

**De Hamel, Herbert**

*Fiction*

Many Thanks, Ben Hassett: An Australian Detective Story. (Lond., Simpkin Marshall.) 1915.

Author of *War Mates* (1915).

"Dehan, Richard". *See* Graves, C. S. M.

**De Jan, Winifred.** *See* James, Winifred.

**Delahunty, J. P.**

*Poetry*

To the Day and Other Patriotic Verses. (Hamilton, Vic., O. Mannett.) 1915.

"Delaney, Don". *See* Sandes, John.

"Delaney (or Delany), Ralph". *See* Christie, Thomas Beaton Hutchison.

**De La Poer Beresford, Claude R.** *See* Beresford, Claude R. De La Poer.

**Delevante, W. J.** *See* Del Vante, W. J.

**Dellow, G.** ("Bedrock")

*Poetry*

Poem: The Life of John Bunyan: An Introductory Story by Bedrock. (Adel., J. L. Bonython.) 1919.

"De Loghe, Sydney". *See* Loch, Frederick Sydney.

"De Lorenski, A." *See* Wade, Michael Joseph.

**Del Vante, W. J.**

*Fiction*

House of Gallantry. (Syd., Bookstall.) 1933.

Imprint dated 1934. Copyright entry, 1934, gives author's name as "W. J. Delevante".

"Demonax". *See* Cameron, Donald.

**Demon McGuire, The.** *See under* Grundy, Francis H.

**De Monchaux, Charles Francis Anthony**

*Poetry*

A Book of Verse. Illust. (Syd., the author.) 1941.

"Den". *See* Dennis, C. J.

**Denby, Colt**

*Fiction*

*Published by Transport Publ. Co., Sydney:*

The Ghost of Rustlers Gulch. 1948.

Bullets at Boothill. 1949.

Gunman's Law. 1949.

Doom Valley Vengeance. 1950.

Wanted! Dead—or Else. 1950.

**Dendy, Alfred Styan**

*Poetry*

The Loss of the s.s. Waratah and Other Poems. (Melb., G. Robertson.) 1910.

**Denham, Rene Austin**

*Poetry*

The Top of the Hill and Other Poems. (Brisb., the author.) 1941.

**Deniehy, D. H.**

*Essays*

The Life and Speeches of Daniel Henry Deniehy. Ed. by E. A. Martin. (Melb., Syd., G. Robertson.) 1884.

Includes selections from Deniehy's speeches, contributions to the *Southern Cross* and the *Freeman's Journal*, and also his *How I Became Attorney-General of New Barataria*.

*Fiction*

How I Became Attorney-General of New Barataria: An Experiment in Treating Facts in the Form of Fiction. (Syd., E. Greville.) 1860.

Originally published in the *Southern Cross*.

The Attorney-General of New Barataria. Introd. and biographical notes by W. B. Dalley. Woodcuts by Lionel Lindsay. (Syd., Sunnybrook Press.) 1932.

A satirical dialogue on New South Wales politics. Under fictitious names the following are among the characters. Charles Cowper, W. B. Dalley, W. Forster, J. H. Plunkett, D. H. Deniehy, E. Butler, T. A. Murray, and James Martin.

*Poetry*

Love in a Cottage. 1847.

Published in *Heads of the People*, Syd., 1847. The poem is quoted in Stevens's *Golden Treasury* (1913), and in Hansen and McLachlan's *An Austral Garden* (1929).

Other poems are to be found in the *Oxford Book of Australasian Verse* (1924), chosen by Walter Murdoch, in Serle's *An Australasian Anthology* (1929), and in Wilkinson's *Gleanings from Australasian Verse: Love Poems* (1920).

Daniel Henry Deniehy was born at Sydney in 1828. He attended Sydney College, then travelled in Europe with a tutor. Upon his return he practised as a lawyer and became a member of the New South Wales Parliament. In 1859 he founded a newspaper, the *Southern Cross*, and in 1862 edited in Melbourne the *Victorian*, a Roman Catholic journal, but returned to Sydney, where he contributed literary articles to the *Sydney Morning Herald*. He attained a reputation as a critic by his writings for the press and also in his public lectures. His poetry is little more than incidental to his equipment as a man of cultivated tastes, notable in the sphere of letters in Australia in his time, as well as in public life, and with a reputation as an orator. He is referred to under "Literature of Australia" in the *Cambridge History of English Literature*, vol. xiv (1916), and in Barton's *Poets and Prose Writers of New South Wales* (1866), which quotes from his writings at some length.

"Denison, Corrie". See Partridge, Eric.

**Dennis, C. J.**

*Poetry*

Backblock Ballads and Other Verses, by Den. (Melb., Cole.) 1913.

The Songs of a Sentimental Bloke. Foreword by Henry Lawson. Illust. (Syd., Angus & Robertson.) 1915.

Pocket ed. for trenches issued in 1916. The author contributed a preface to the fifty-first thousand.

American ed., entitled *Doreen and the Sentimental Bloke*. (Toronto, Gundy, N.Y., J. Lane.) 1916.

Engl. ed. (Lond., Selwyn & Blount.) 1936.

Australian Pocket Library ed. 1945.

The Australaise: A Marching Song. Dedicated to the A.E.F. (Melb., Ideal Press.) 1915.

Sheet, reprinted from the *Bulletin*, with alterations.

The Moods of Ginger Mick. Illust. (Syd., Angus & Robertson.) 1916.

Pocket ed. for trenches issued in 1916.

American ed. (Toronto, Gundy; N.Y., J. Lane.) 1918.

Under the same title was issued in 1917 by Gundy and Lane a booklet containing lines from *Ginger Mick* to secure Canadian and U.S.A. copyright. The lines were sent by cable.

The Battle of the Wazzir. (Syd., the author.) 1916.

A poem.

Doreen. (Syd., Angus & Robertson.) 1917.

The Glugs of Gosh. Illust. (Syd., Angus & Robertson.) 1917.

"Blue Wren" ed., with additional illust. 1917.

Pocket ed. for trenches issued in 1917.

Digger Smith. Illust. (Syd., Angus & Robertson.) 1918.

Backblock Ballads and Later Verses. Illust. (Syd., Angus & Robertson.) 1918.

Contains poems from the 1913 "Den" volume.

Jim of the Hills: A Story in Rhyme. Illust. (Syd., Angus & Robertson.) 1919.

In the Garden of Arden: A Merry-go-round. [Anon.] (No imprint.) 1920.

A Book for Kids. Illust. (Syd., Angus & Robertson.) 1921.

Another ed., entitled *Roundabout*. 1935.

Rose of Spadgers: A Sequel to Ginger Mick. (Syd., Angus & Robertson.) 1924.

I Dips Me Lid to the Sydney Harbour Bridge. (Syd., Lewis Berger.) 1932.

A poem.

The Singing Garden. (Syd., Angus & Robertson.) 1935.

Prose and verse.

Selected Verse of C. J. Dennis. Chosen and introduced by Alec H. Chisholm. Illust. (Syd., Angus & Robertson.) 1950.

Several impressions of Dennis's early works have been published.

Clarence Michael James Dennis was born on 7th September 1876 at Auburn, South Australia, and educated at the State school, Gladstone, and the Christian Brothers' College, Adelaide. After some vicissitudes and journalistic adventures in South Australia, including the founding of a weekly, the *Gadfly*, he went in 1906 to Melbourne and then to Toolangi in the hill country about forty miles eastward. During the first world war he was for a time employed in the Commonwealth

Government service at Melbourne. *Backblock Ballads and Other Verses* attracted little attention, though it contained four of the poems which, with others added, were immediately successful when published as *The Songs of a Sentimental Bloke*. In Australia and New Zealand more than 66,000 copies were sold in eighteen months to the end of March 1917, and sales of the next book, *The Moods of Ginger Mick*, exceeded 42,000 in these countries in a period of six months up to the same date, besides a favourable response abroad, though public interest in Dennis's work diminished in the years that followed. *The Sentimental Bloke* was performed as a stage play, as a silent film, and then as a sound film. In 1917 Dennis married Olive Herron, subsequently author of two works of fiction under the name of Margaret Herron. He was associated with the Melbourne *Herald*, on the staff and as contributor, from 1922 until his death in 1938. Details of his life and work are contained in *The Making of a Sentimental Bloke* (1946), by Alec H. Chisholm.

The "Backblock Ballads", as distinct from the "Other Verses" constituting the second part of Dennis's first book, show the author's ability to use the customary bush themes with the expected atmosphere but with a special sharpness and an unusual adroitness in making fun of things. The "Other Verses" display similar qualities, with here and there knacks seemingly copied from Kipling, one of the poems having the same, and another almost the same, opening words as Kipling's "In the Neolithic Days". Throughout the book occurs the slang which is an effective element of *The Songs of a Sentimental Bloke*.

This romance of the larrikin, Bill, and the girl, Doreen, is amplified in the later books to take in their married life and its associations. Ginger Mick, an incidental figure as best man at the wedding, becomes of importance on his own account when he leaves Spadger's Lane and goes "to the flamin' war to stoush the foe" at Gallipoli, though he does not return. Of similar origins, Digger Smith, a mate of Mick's in the ranks, encounters among the wonders of the world a comrade who wears pyjamas and cleans his teeth, and survives the perils of the campaign to tell Bill about it on the farm which the latter has taken up. Rose of Spadger's, the girl Mick left behind him, becomes the occasion of a visit by Bill to his former haunts as knight errant on her behalf. *The Battle of the Wazzir*, censored at the time and accordingly eliminated from *The Moods of Ginger Mick*, is Mick's account of a raid by Anzacs on an unsavoury quarter of Cairo in revenge for what they regarded as its vicious exploitation of their pleasure-seeking there. *The Australaise*, originally consisting of four stanzas awarded a prize offered by the *Bulletin* for a national anthem, was abstracted in its extended form from *Backblock Ballads and Other Verses* and circulated as a leaflet among the A.I.F. in the middle of 1915. Its hymn-tune marching rhythm, combined with an inferential profanity,

was probably, as an introduction of the author to the troops, a factor in the popularity which his books attained among them a little later, and which interacted with the interest of a similarly keyed public to establish his vogue.

Here and there the attenuation of the "Bloke" series becomes obvious, and the contrived poetry of items like "The Stoush o' Day" and "Mooch o' Life" tends to be too lengthily literary, but on the whole the incidents and sentiment convincingly sustain these characterizations based on a larrikinism which, transitorily connected with Australian life, is here picturesquely heightened and also broadened to suggest some general Australian attitudes. Almost any of the poems provides an example of the outlook, the humour and the feeling of the types portrayed. The first and last stanzas of "Doreen", for instance, show "The Bloke" when he has "chucked" his old habits "for 'er sweet sake" and recollects emotion in such tranquillity as his lovesick state permits:

"I wish't yeh meant it, Bill." O 'ow me 'eart  
Went out to 'er that ev'nin' on the beach.  
I knoo she wern't no ordinary tart,  
My little peach.  
I tell yeh, square 'n' all, me 'eart stood still  
To 'ear 'er say, "I wish't yeh meant it, Bill."

"I wish't yeh meant it," I can 'ear 'er yet,  
My bit o' fluff! The moon was shinin' bright,  
Turnin' the waves all yellor where it set—  
A bonzer night!  
The sparklin' sea all sorter gold an' green;  
An' on the pier the band—O 'Ell . . . Doreen!

In *Jim of the Hills* the same method is used, but with a judicious moderation of the slang, for the portrayal of a timber-getter's life and his response to the green world he lives in. *The Glugs of Gosh* abandons slang for verse easily colloquial and merrily satirical in an atmosphere on the edge of fanciful travesty. The Glugs of Gosh are really the same people as "Jeremy Jones and his kind" in the earlier "Ballad of Elderly Kids", and this later ridiculing of smug conventionalism is not so much a development as an extension of that vein. It is all amusing and intelligent, but has not quite the intellectual temper needed to give satire its final edge. *The Singing Garden* consists of verses and prose pieces mostly reprinted from the Melbourne *Herald*. Alec H. Chisholm points out that it "has as its verse-basis the 'autobiographies' of no fewer than fifty species of birds", observed by the poet in and around his garden home at Toolangi. These competent verses express a genuine feeling for natural life, though they cannot be said to distil its imaginative essence. That seems to be a limitation imposed by the alert and astonishing facility that makes Dennis's work entertaining.

Dennis, Margaret. See Herron, Margaret.

**Derham, Enid**

*Poetry*

The Mountain Road and Other Verses. (Melb., Osboldstone.) 1912.

Author of *Empire. A Morality Play for Children* (1912).

Enid Derham was born at Hawthorn, Melbourne, in 1882. She graduated M.A. with first-class honours at the University of Melbourne, and was afterwards lecturer in English there. She died in 1941. Her small collection of published poetry has an even, meditative quality, sometimes pictorial as in "O City, look the Eastward Way", and most lyrically animated in "The Wave".

**Derham, Francis Plumley**

*Poetry*

Murrin and Wonga: A Serio-Comic Australian Poem. (Melb., H. T. Dwight.) 1867.

**De Rougemont, Louis.** See Grien, Henri Louis.

"Derricourt, William". See under Becke, Louis.

**Desmarchelier, Eugene**

*Fiction*

Floodtide. (Syd., Consolidated Press.) 1945.

"Desmond, John". See under Knowles, Marion Miller.

**Desmond, L.**

*Fiction*

The Rustlers' Frame-up. (Syd., Associated General Publications.) 1945.

Published with *The Black-bearded Man*, by Don Deere, and *The Poison Ring*, by C. Curran.

**Desmond, Valerie**

*Criticism*

The Awful Australian (Syd., J. Andrew.) 1911.

Contains articles on Australian poets. Mainly satirical sketches. For reply see Malcolm C. Donald's *The Real Australian* (Melb., printed Perth, 1912).

"Desor, René". See Wilkinson, A. G.

**De Tourcey, Collingridge.** See Collingridge, George.

**Dettman, John Frederick**

*Poetry*

Here Was Glory. Illust. (Syd., Australasian Publ. Co.) 1944.

**Devaney, James**

*Criticism*

Shaw Neilson. (Syd., Angus & Robertson.) 1944.

*Fiction*

The Currency Lass: A Tale of the Convict Days. (Syd., Cornstalk.) 1927.

The Vanished Tribes. (Syd., Cornstalk.) 1929.

Tales of the aborigines, with glossary. 2nd ed., with preface, 1929. The following four books are reprints of separate tales from *The Vanished Tribes*:

The Girl Oona and Other Tales of the Australian Blacks. (Syd., Cornstalk.) 1929.

The Fire Tribe and Other Tales of the Australian Blacks. (Syd., Angus & Robertson.) 1930.

I-Rinka the Messenger and Other Tales of the Australian Blacks. (Syd., Angus & Robertson.) 1930.

The Witch Doctor and Other Tales of the Australian Blacks. (Syd., Angus & Robertson.) 1930.

Adapted from the author's *The Vanished Tribes* (1929).

Washdirt: A Novel of Old Bendigo. (Melb., Georgian House.) 1946 [i.e. 1947].

*Poetry*

Fabian. (Melb., Lothian.) 1923.

Earth Kindred. (Melb., F. Wilmot.) 1931.

Dark Road. (Hawthorn East, Vic., Hawthorn Press.) 1939.

Twenty-five copies privately printed 1938.

Debutantes. (Hawthorn East, Vic., Hawthorn Press.) 1939.

Where the Wind Goes. (Syd., Angus & Robertson.) 1939.

Continue: Freight of Dreams. (Melb., Georgian House.) 1946.

Other than review copies, the edition was destroyed.

Poems. (Syd., Angus & Robertson.) 1950.

James Martin Devaney was born at Bendigo, Victoria, in 1890. His education, begun there, was continued at St Joseph's Marist Brothers' College, Hunter's Hill, Sydney. He has been a teacher in various parts of Australia, besides working as a freelance writer. His love of nature, expressed in simple lyrics, endears "common paddock, track and tree". It mingles, as in "Ode at Sunset", with a devotional regard for spiritual issues. More mystically, in "The Waters of Heaven",

*Things on rivers at eve  
I have almost seen,  
Things half heard in the slow  
Dark music of pines,*

become a revelation leading the wanderer home, "to wonder no more, to wander no more". Later verses continue a quiet speculation, as in the gentle reflections on "Mortality":

*Old, old, everything here is old.  
Life the intruder but so briefly stays,  
And man the dreamer—soon old changeless time  
Will grass his ways.*

The pictorial quality ("the lone watch of the moon over mountains old") out of which the poem creates its mood, is more sharply focused in "Winter Westerlies", though still with the

essence of the scene in its rhythm of "the rushing desolation" of a wind "ceaseless, changeless, malign, searching into the very soul". *The Currency Lass*, as the title indicates, is a story of the convict days. *The Vanished Tribes* is a series of versions of aboriginal life imagined in its natural condition. They are not free from occasional anomalies—such as the participation of a young woman in the counsels of the elders of "The Fire Tribe" and the restricted conception of "kindred" in "Unawa's Choosing"—but in general they are convincing tales told with appropriate simplicity. *Washdirt* is a story of the goldfields of early Bendigo. The study of Shaw Neilson is based on close contact with Neilson when, in his later years, he was for a time cared for in Devaney's home on the Brisbane River. Devaney has also edited a selection, *The Unpublished Poems of Shaw Neilson* (1947).

### Devanny, Jean

#### Fiction

The Butcher Shop. (Lond., Duckworth.) 1926.

Lenore Divine. (Lond., Duckworth.) 1926.

Old Savage and Other Stories. (Lond., Duckworth.) 1927.

Dawn Beloved. (Lond., Duckworth.) 1928.

Riven. (Lond., Duckworth.) 1929.

Bushman Burke. (Lond., Duckworth.) 1930.

See also *Taipo*, below.

Devil Made Saint. (Lond., Duckworth.) 1930.

Unchastened Youth. (N.Y., Macaulay.) 1930.

All for Love. (N.Y., Macaulay.) 1932.

Poor Swine. (Lond., Duckworth.) 1932.

Out of Such Fires. (N.Y., Macaulay.) 1934.

The Virtuous Courtesan. (N.Y., Macaulay.) 1935.

The Ghost Wife. (Lond., Duckworth.) 1935.

Sugar Heaven. (Syd., Modern Publ. Co.) 1936.

Abridged ed. (Syd., Frank Johnson.) 1942.

Paradise Flow. (Lond., Duckworth.) 1938.

The Killing of Jacqueline Love. (Syd., Frank Johnson.) 1942.

Taipo. (Melb., Frank Johnson.) 1944.

Abridged ed. of *Bushman Burke*, first published in Great Britain in 1930.

Roll Back the Night. (Lond., Hale.) 1945.

Cindie. (Lond., Hale.) 1949.

Referred to in *Annals of New Zealand Literature* (New Zealand Authors' Week Committee, 1936).

Jean Devanny (Mrs F. H. Devanny, née Jane Crooks) was born in New Zealand, and her earlier books pertain to life in that Dominion. The novels which are the product of her subsequent Australian residence relate mainly to life in the Queensland sugar-growing country. Her interest in industrial matters is especially prominent in *Sugar Heaven*, which is to a great extent taken up with discussion of labour troubles on the canefields and the implied solution of them in Communism. Similar political elements

are introduced into the more romantic story of *Cindie. Paradise Flow*, taking its title from the name of a sugar property owned by William Macquarie, an arrogantly forceful planter, has an intimate human significance arising from his marriage to Laurel, a woman much younger than himself, and the merely sensual approach to her of his youthful manager, Toni Muranivich. This elicits from her a purely spiritual response which eventually has a corresponding effect on Toni, binding them in a concord stronger than a physical conquest might have been. The devastation of Macquarie's peace of mind by his knowledge of this communion, in which he has no part, leads to his reckless death. The balanced grouping of the whole includes notably Laurel's father, a tolerantly wise clergyman, as well as her sister's family, with employees and neighbours animating the tropical scene. Jean Devanny's published works include *By Tropic Sea and Jungle* (1944), consisting of reflective descriptions of a number of Queensland places, and *Bird of Paradise* (1945), a series of writings exhibiting Australian conditions and personalities particularly in relation to the national prospect during the second world war.

**Devil in Sydney**, or Barmails, Baldheads, Mashers, etc. (Syd., Anglo-Aust. Publ. Co.) 1899 or 1909.  
An autobiography.

**De Warren, Mrs (née Antill).** See under Antill, John Macquarie.

"**De Wreder, Paul**". See Heming, John Winton.

**Dexter, Caroline (née Harper).** See under Ladies' Almanack.

**Diamond, Arthur.** See under Lazar, Samuel.

**Diary, A, and Other Indiscretions.** See under Watt, Ernest Alexander Stuart.

### Di Avalo, Alonzo

#### Fiction

Feud in the Range. (Syd., printed by Cresta Printing Co.) 1947.

### Dibben, Mrs Janet

#### Poetry

Novelty Show Book: Songs and Recitations Composed from Experience. (St Kilda, Melb., Hubbard & McMichael.) 1901.  
Another ed. 1904.

### Dibbs, Burton

#### Fiction

In Summer Isles. (Lond., Heinemann.) 1897.

**Dick, Charlotte Isabel** (*Mrs Ronald Dick, née Atkins*)

*Fiction*

*The Veil of Discretion.* (Melb., A. McCubbin.) 1920.

*Garden Peace and Christmas Tales.* (Hobart, Monotone Printers.) 1927.

*Huon Belle.* Illust. (Lond., Stockwell.) 1930.

*Wild Orchard: A Story of Early Tasmania.* (Syd., Australasian Publ. Co.) 1946.

First published in America in 1945 and in Great Britain in the same year.

*Country Heart.* (Syd., Australasian Publ. Co.; Lond., Harrap.) 1947.

First published in America in 1946.

*Poetry*

*The Year's Happiness To You,* by C.I.D. (Hobart, Monotone Art Printers.) 1932.

**Dick, Mrs Mary E.**

*Poetry*

*The Flooded Mine and Other Poems.* (Ballarat, Vic., F. W. Niven.) 1891.

**Dickfos, Marceine Ia**

*Poetry*

*Country Dance and Other Verse.* (Brisb., Meanjin Press.) 1941.

**Dickinson, Evelyn Elizabeth**

*Fiction*

*A Vicar's Wife.* [Anon.] (Lond., Methuen.) 1892.

*The Sin of Angels,* by the author of *A Vicar's Wife.* (Lond., Methuen.) 1896.

*Hearts Importunate.* (Lond., Heinemann.) 1899.

*One Man's Way.* (Lond., Allen.) 1914.

**Dickinson, Harold Charles**

*Poetry*

*Reflections: Being Selected Poems.* (Brisb., the author.) 1941.

**Dickson, Bassett**

*Poetry*

*Honi Heki,* in *Two Cantos*; *Warbeck,* in *Two Cantos*; and *Miscellaneous Pieces.* (Launceston, H. Dowling.) 1847.

*Poems.* (Hobart Town, Mercury.) 1865.

"**Digger, A**". See Springthorpe, John William.

**Digger Aussiosities.** (Syd., New Century Press.) 192-.

A selection of sketches by Australian and New Zealand "diggers" from *Aussie* magazine.

**Digressive Description of the Royal College of Sydney,** Founded and Finished in the Reign and under the Auspices of George the Good: With an Account of Some of its Manners and Customs . . . by Two Professors of the Said Royal College. (Syd., printed and sold by Donald Bane, Judith O'Craddy, Barney O'Bradley & Co., Peter Quigley, Parramatta; reprinted at Glasgow for Walter Iiquham.) 1822.

*Fiction.*

**Dillon, D., and Macdonald, William John**

*Poetry*

*Wake! Australians Brave!* (Adel., Harman & Jacka.) 1916.

**Dillon, Gerald.** See under *Why Editors Regret.*

**Dillon, Patrick Joseph**

*Poetry*

*Australian Shamrocks.* (Lond., Women's Printing Soc.) 192-.

Includes fourteen poems written by the author's mother.

Author of *The Fingal Road and Some of Those Who Travelled It* (1930). Referred to in P. S. Cleary's *Australia's Debt to Irish National Builders* (1933). Dillon (born in Ireland) was a member of the Queensland Public Service, and sometime secretary to the Agent-General for Queensland in London.

**Di Rosenberg, Giacomo.** See under *Adventures of Ralph Rashleigh.*

**Ditcham, Louisa M.**

*Fiction*

*Mother Madge.* (Launceston, A. J. Pasmore.) 1899.

*Nell: Sequel to Mother Madge.* (Launceston, the author.) 1901.

**Dixon, Campbell**

*Drama*

*This Way to Paradise: A Play in Three Acts* by Campbell Dixon. From the Novel, *Point Counter Point*, by Aldous Huxley. Preface by Aldous Huxley. (Lond., Chatto & Windus.) 1930.

*Caesar's Friend: A Play.* (Lond., S. French.) 1934.

Author of *From Melbourne to Moscow*, by G. C. Dixon (1925).

**Dixon, G. C.** See Dixon, Campbell.

"**Dixon, Wallace**". See Cronin, Bernard.

**Dobbie, John Alexander**

*Fiction*

*Charge Your Glasses! A Series of Informal Toasts, Proposed on Various Occasions* by the Author. Added, *The Un-Masonic Adventures of Bro. Rhadamanthus Brown*, by Jonas Swanker, B.A. (Syd., J. A. Thompson.) 1893.

**Dobell, Pearl Gladys** (*Mrs W. J. Bridge*)

*Fiction*

*Healing Hands: Poems and Prose.* (Syd., the author.) 1938.

**Dobson, Henry**

*Fiction*

*Purple Heather.* (Lond., H. Walker.) 1927.

*Tresslar's Quest.* (Lond., H. Walker.) 1928.

Dobson wrote *Tresslar's Quest* while he was resident at Howden, Tasmania, before his return to England.

**Dobson, Rosemary**

*Poetry*

*In a Convex Mirror.* (Syd., Dymock's.) 1944.

*The Ship of Ice: With Other Poems.* (Syd., Angus & Robertson.) 1948.

Rosemary de Brissac Dobson (*Mrs A. T. Bolton*), granddaughter of the English poet Austin Dobson, was born at Sydney, educated at Frensham, Mittagong, studied art, and became a publisher's reader. Her poetry has an element of fantasy, often combined with legendary associations, especially in relation to paintings or their associations, with graphic effects illustrated at their simplest in "A Fine Thing", which makes delicate play with a scarecrow, a ship's figure-head, and a snowman:

*To be a snowman  
Lost all day in deep thought,  
With a head full  
Of snowflakes  
And no troubles at all.*

Deeper considerations are typified in "The Devil and the Angel", a series of eight imaginary visitations by that couple, revealing in each case a disposition toward the one or the other on the part of the character approached. A different example of this crystallization of reality at a distance, linked in this case with strange fact, is the long poem, "The Ship of Ice", which won first prize in the *Sydney Morning Herald* 1946 poetry competition. It imaginatively brings to life the captain and his wife and the crew of a schooner, found many years after its disappearance, all in a perfect state of preservation in the ice of the Antarctic. Its evocation of separate voices, with a touch of magic in its lyrical interludes, have made it successful in radio presentation. It is in blank verse with a free modern intonation:

*This was the story of a ship caught in a bottle,  
And that bottle was Time—I confuse with another  
image—  
Becalmed in Time and sealed with a cork of ice;  
Frozen and still in the bottle, ice on the rigging,  
Over the masts and the yards, the drops suspended  
Frozen for forty years.*

Current actuality provides the themes of a few poems like "Monumental Mason", with the artisan displaying his wares to a customer, and

"Country Press", depicting a provincial newspaper office as an epitome of the surrounding life, and concluding:

*When I shall die  
Set me up close against my fellow-men,  
Cheer that cold column headed "Deaths" with flowers,  
Or mix me up with Births and Marriages;  
Surround the tragic statement of my death  
With euchre-drives and good-times-had-by-all,  
That with these warm concomitants of life  
I shall go homewards in the Western Star.*

**Docker, Ernest Brougham**

*Poetry*

*Poems and Hymns.* (Penrith, N.S.W., H. Brown.) 187—.

*Hymns of the Kingdom.* (Syd., J. Cook.) 1876.

"Doctor Doric"

*Poetry*

*Unsophisticated Rhymes, Exactly to Suit the Times.* (Melb., Purton.) c. 1879.

**Dodwell, Annie Louisa Virginia** (*Mrs G. F. Dodwell, née Trehy*)

*Poetry*

*Our Crusade.* (Adel., Hussey & Gillingham.) 1919.

*A Calendar in Australian Verse.* (Adel., Hussey & Gillingham.) 1919.

*The Children's Prince.* (Adel., Hussey & Gillingham.) 1920.

"Dogberry Dingo"

*Poetry*

*Australian Rhymes and Jingles.* (Fitzroy, Melb., J. Mirams.) 1871.

**Doherty, Oliver B.**

*Fiction*

*Ranger Squares the Bill.* (Syd., Transport Publ. Co.) 1946.

**Doherty, Ron**

*Fiction*

*Down Mexico Way.* (Syd., Associated General Publications.) 1945.

Published with *Border Feud*, by John Haywood.

**Doig, Elizabeth.** See Hardwicke, Elizabeth.

"Doles, Salathiel". See Nicholson, John Henry.

**Dollman, Walter, jun.**

*Fiction*

*Bush Fancies and Campfire Yarns.* (Adel., A. & E. Lewis.) 1898.

Includes some verses.



**D'Ombra, Arthur Wolseley**

*Poetry*

Boomerang Verses. Cover by Will Dyson. (Lond., Anglo-Eastern Publ. Co.) 1924.

Author of *A Gallery of Gum Trees* (1938), and of a book for children, *O Nita Rinkus* (1946).

**Donald, Will**

*Poetry*

Kid's Cannon. (Syd., Penfold.) 1917.

**Donald, William J.** *See under* Martin, A. E.

**"Donick"**

*Fiction*

Eagle Gulch: An Australian Story. (Lond.) 1883.

**Donkin, H. Beatrice**

*Poetry*

Rhymes, by H.B.D. (Syd., the author.) 1939.

**Donnelly, Mrs Winifred**

*Poetry*

Typical Australian Poems. (Warrnambool, Vic.) 1947.

**Donnison, A.**

*Fiction*

Winning a Wife in Australia: A Story Drawn from Actual Experiences and Illustrative of Life in the Present-Day in the Antipodes. (Lond., Ward Lock.) 1894.

Advertisement has initial "E."

With the Banks at Her Mercy: An Australian Banking Story. (Syd., Lockley Library.) 1908.

**Donohue, Frank (Francis Joseph)** ("Arthur Gayll", "F.J.D.")

*Criticism*

Stray Leaves: A Republication of Two Literary Papers on the Reliques of the late Henry Kendall and Daniel Henry Deniehy. (Tarnworth, N.S.W., W. P. McGirr.) 1883.

*Fiction*

A Sheaf of Stories for the Centenary Year. (Syd., Maclardy.) 1888.

The History of Botany Bay, by Arthur Gayll. (Syd., Bulletin Co.) 1888.

**"Donovan, Dick"**. *See* Muddock, J. E. Preston, *also under* Smith, Tennyson.

**Doomsday Book**: Compiled from the Historical Records of the Court of King Arthur II at Joy Joy, Easter, 1899. (Syd., Brooks.) 1900.  
Humorous prose and verse.

**"Doone, Jice"**. *See under* Marshall, Vance.

**Doorly, Gerald S.** (James Gerald Stokeley Doorly)

*Poetry*

Songs of the "Morning." Compiled and composed by Gerald Stokeley Doorly. (Melb., Bread & Cheese Club.) 1943.

Words by John P. Morrison, music by Gerald S. Doorly.

Author of *The Voyages of the "Morning"* (1916), *The Handmaiden of the Navy* (1919), and *In the Wake* (1937; another ed. 1947).

**"Dora, Sister"**. *See* George, Flora Stella.

**Dore, Margaret** (*née* Glanville)

*Fiction*

Scraps of Memory: Stories from West Australian Bush Life. (Perth, City Printing Co.) 1905.

*Poetry*

Poetical Reminiscences of Western Australia. Illust. 4 vols. (Perth, the author.) 1897.

**Dorrington, Albert**

*Fiction*

Castro's Last Sacrament and Other Stories. (Syd., Bulletin Co.) 1900.

And the Day Came. (Lond., Hutchinson.) 1908.

Children of the Cloven Hoof. (Lond., Mills & Boon.) 1911.

Popular reprint is entitled *The Cloven Hoof*.

Our Lady of the Leopards. (Lond., Mills & Boon.) 1911.

A South Sea Buccaneer. Illust. (Lond., Melrose.) 1911.

The Radium Terrors. (Lond., Nash.) 1912.

Stories to the Master. (Lond., Mills & Boon.) 1926.

A Door in the Desert. (Lond., Methuen.) 1927.

The Moon Dial. (Lond., Methuen.) 1928.

The Fatal Call. (Lond., Methuen.) 1929.

*Published by Wright & Brown, London:*

The Velvet Claw. 1932.

Madonna Island. 1932.

The Half God. 1933.

A Mirror in Chinatown. 1933.

*With A. G. Stephens:*

The Lady Calphurnia Royal. (Lond., Mills & Boon.) 1909.

American ed., entitled *Our Lady of Darkness*. 1910.

Another Engl. ed., entitled *Our Lady of Darkness*. (Lond., Wright & Brown.) 1931.

Another Engl. ed. 1932.

Albert Dorrington was born at Stratford on Avon, England, in 1871. At the age of 16 years he came to Australia. He followed various occupations, travelling inland in New South Wales and north to Torres Strait. His experience there, at a time when Asiatics came and went freely, was the source of picturesque material in some of his writings. In 1895 he settled in Sydney and became

a contributor to the *Bulletin*. In 1907 he left Australia to live in England. His output in book form while in Australia consists solely of his first collection of short stories, and his reputation pertains mainly to writings in that form. The title-story—in which an evil Latin publican at a pearling port is sacrilegiously poisoned by his wife after he has killed a man by whom she is attracted—is typical of his able fluency and his inclination towards sensational themes and his use of similar settings, though he wrote also tales of the Australian bush. He drew on his Australian experience in some of his novels. *And the Day Came* concerns the attraction of an upper class Englishman for a bush girl in Australia, and ends in England. *Children of the Cloven Hoof* is concerned with the conflicting interests of squatter and selector in Queensland, with a romantic interest involving the son of the one and the daughter of the other. *A South Sea Buccaneer*, with its range of Oceania taking in the North Queensland seaboard, introduces the piratical Bully Hayes. *Our Lady of the Leopards* is a story of fantastic adventure in Asia ending at Sydney. Dorrington's other novels are compounded of similar elements of mystery and crime and strange circumstances. This applies to *The Lady Calphurnia Royal*, which shows little of Stephens's influence distinguishing it from Dorrington's other books. The title indicates a bizarre woman character whose associations lead the action from Paris to the penal island of Noumea and then to an Australian pastoral region.

"Doublecleff, Miss". See Pye, Moira Patricia.

"Double-Yew". See under Walford, Frank.

**Doudy, Jane Sarah** (*Mrs Henry A. Doudy, née Staines*)

*Fiction*

Growing Towards the Light. (Melb., G. Robertson.) 1909.

2nd ed. (Adelaide, W C T.U.) 1928.

The Magic of Dawn: A Story of Sturt's Explorations. (Lond., Hutchinson.) 1924.

**Doughty, Eugenia** (*Lady Doughty, née Stone*)

*Essays*

The Cheerful Way. (Lond., Black.) 1912.

**Douglas, A. A.**

*Poetry*

Real Recitations; No. 1. A True Born Swede. (Seville, S.A., the author.) 1914.

Satire.

**Douglas, Allan** ("A.N.O.A.")

*Poetry*

Australia's First Sea Fight, by A.N.O.A. (Toowoomba, Qld, J. McDonald.) 1915.

Author of *Hidden Snares of Enchanted Meadows* (1896).

**Douglas, Frances.** See Campbell, Frances.

**Dower, Harry**

*Fiction*

Gold Has Its Price: An Epic of the Eighties. (Perth, Paterson's.) 1948.

**Dowker, Helen**

*Fiction*

The Land of Landladies. (Collingwood, Melb., K. K. Printing Co.) 1933.

**Dowling, Dorothea**

*Poetry*

When I Am Free. (Syd., G. B. Philip.) 1940.

Proud Heritage. (Syd., the author.) 1947.

*With Mavis Dowling:*

The Open Road. (Adel., Jindyworobak.) 1945.

**Dowling, Mavis.** See under Dowling, Dorothea.

**Down, Richard**

*Poetry*

Stray Thoughts: Being a Collection of Poems Composed in Leisure Hours. (Melb., H. T. Dwight.) 1871.

Second Thoughts: Being a Collection of Ballads, Poems, and Fugitive Pieces. (Emerald Hill, Melb., W. Marshall.) 1872.

Ruminations and Reminiscences: Being a Collection of Incidental Pieces and Poems. (Melb., Arnall & Jackson.) 1878.

**Downes, Marion Grace**

*Fiction*

Swayed by the Storm: A Story of Australia To-day. (Lond., Drane; Melb., Lothian.) 1911.

A Brave Bush Girl. (Lond., Bateman.) 1912.

Flower o' the Bush. Illust. (Lond., Ward Lock.) 1914.

In the Track of the Sunset: An Australian Story for Girls. (Melb., Modern Printing Co.) 1919.

*Poetry*

Wayside Songs for Women. (Melb., A. McCubbin.) 1921.

Wayside Songs. (Lond., Simpkin Marshall.) 1927.

**Downie, James M.**

*Fiction*

Warrigal: The Story of a Wild Horse. Illust. by John C. Downie. (Lond., Hutchinson.) 1935.

Another ed. 1939.

Killer-Dog. Illust. (Lond., Hutchinson.) 1936.

The Treasure of the Never-Never. Illust. by John C. Downie. (Lond., Blackie.) 1936.

Mutiny in the Air. Illust. (Lond., Blackie.) 1937.

Another ed. 1943.

The Yellow Raiders. (Lond., Collins.) 1940.

Gaunt of Pacific Command. (Lond., Warne.) 1948.

The Secret of the Loch. (Lond., Chambers.) 1949.  
Gaunt of the Pearl Seas Patrol. (Lond., Chambers.) 1950.

James M. Downie is the author of *The Pirates of Papua* (1949), a book for children.

**Downs, T.**

*Poetry*

Poems on Spiritual Philosophy. (Syd., Worker.) 191-.

**Doyle, B. Cecil**

*Anthology*

Roads of Memory. (Adel., Koolinda Press.) 1914.

Author of *Gardens of Remembrance* (Adel., n.d.).

**Doyle, Ruby M.**

*Fiction*

The Mystery of the Hills. (Syd., Penfold.) 1919.

The Winning of Miriam Heron. (Syd., Edwards, Dunlop.) 1924.

**Dr Leichhardt:** A Supplement to the *Port Phillip Herald*, Tuesday, June 2nd, 1846. (Melb.) 1846.

Contents are: Stanzas Written on the Return of L. Leichhardt From an Expedition Through the Unexplored Regions of Australia Between Moreton Bay and Port Essington, by B.K.S., Sydney, March, 1846.

On Hearing of Dr Leichhardt's Return, Melbourne, April 20, 1846, by L.

Leichhardt's Grave, by B. [sic] Lynd.

Leichhardt's Return by "Malwyn", Melbourne, April 14, 1846.

See also under Lynd, Robert.

**Drake-Brockman, H.**

*Drama*

Men Without Wives: A North Australian Play in Three Acts. (Perth, Paterson's.) 1938.

The Lion-Tamer: A Comedy in One Act. (Syd., Angus & Robertson.) 1948.

*Fiction*

Blue North: Being a Narrative Concerning the Incidents and Adventures which Befell John Fordyce when he Went in Search of Freedom and Pearls in the Year 1876. (Syd., Endeavour Press.) 1934.

2nd ed. (Syd., Frank Johnson.) 1946.

Published by Angus & Robertson, Sydney:

Sheba Lane. 1936.

Younger Sons. 1937.

The Fatal Days. 1947.

Sydney or the Bush: Short Stories. 1948.

Author of *Education for Life* (1941) and *On the North-West Skyline* (1947).

Henrietta Frances York Drake-Brockman, née Jull, was born at Perth, educated at Frensham, Mittagong, New South Wales, and married Major Geoffrey Drake-Brockman. She has lived among the Western Australian scenes of her writings. *Sheba Lane*, like *Blue North*, is a novel of the

north-west, but with its action in recent times. It shows, against the seaboard background of Broome, an Englishman of aristocratic connections degenerating to become at last a denizen of Sheba Lane, the Asiatic quarter of the town. *Younger Sons*, though also related to activities in the north-west, concerns a station property in more southerly country, in respect of which there is what amounts to an entail, broken so that a younger son may develop his musical genius. *The Fatal Days*, a story of war years when American troops were billeted at Ballarat, has centrally the love of a girl, Reah, and an American, Howatt Sevarrin, with parallel instances of two other girls, not in the same social sphere, each with an American admirer, with contrasts of character coloured by national traits. The contents of *Sydney or the Bush* pertain to the latter more than to the former in the sense of being more concerned with life away from the big cities, and may be said to gain, in comparison with the more exhaustive demands of the novel, by the crystallization of the shorter form, used with colloquial animation. The play, *Men Without Wives*, which won the drama section of the 1938 sesquicentenary celebration competitions, derives its action from circumstances in a northerly inland region. The author is represented also in *Eight Plays by Australians* (1934), and *Best Australian One-Act Plays* (1937).

**Draper in Australia, The.** See under Willmer, George.

**Dream of Ubertus, The.** See under Ferrar, William Moore.

**Drew, Conway**

*Fiction*

Jinker, the Grafters' Mate, by Con Drew. (Syd., Shipping Newspapers Ltd.) 1916.

The "grafter" originally appeared in *The Grafters*, by C. Drew and I. B. Evans (Syd., C. T. Drew, 1915).

Reminiscences of Dick Gilbert. (Syd., R. Gilbert.) 1917.

The Doings of Dave. (Syd., Bookstall.) 1919.

Rogues and Ruses. (Syd., Bookstall.) 1922.

Author of *The Fringe of the Underworld*.

**Drewe, Dene**

*Fiction*

A Singer of Woodlands: An Australian Story. (Lond., Stockwell.) 192-.

**Drewett, Dorothy**

*Fiction*

Sundown Stories: The Home of the Nursery Rhymes and Other Fairy Tales. Illust. (Syd., Tyrrell's.) 1918.

Joint author with Alexander Hugh Chisholm of *Hail, the Kookaburra and Laughing Jackass* (1931).

"Dripstone, Frank". *See* Richards, James.

**Driscoll, H. J.** ("Giles Seagram")

*Fiction*

Jack Halliday, Stockman: A Story of Australian Bush Life. Illust. (Adel., Vardon & Pritchard.) 1905.

Bushmen All: A Romance of the Never Never. (Melb., Cole.) 1908.

**Drummond, Edith Victoria** ("Veda Stirling")

*Poetry*

Kaleidoscopic Series, by Veda Stirling. (East Malvern, Melb., printed by A. F. Blackmore.) 1931.

These are nine separate booklets of verse.

The Call of the Inland, by Veda Stirling; from the Kaleidoscope. (East Malvern, Melb., printed by A. F. Blackmore.) 1931.

This author has also used the pseudonym of "Chichester".

"Dryblower". *See* Murphy, Edwin Greenslade.

**Dubois, Bernard.** *See* *under* High Light.

**Duff, James**

*Drama*

The Sacred Isle: A Drama in Five Acts. (Perth, W.A. Records Office.) 1901.

**Duffy, Sir Frank Gavan.** *See* Gavan Duffy, Sir Frank.

**Dugan, Charles Clifford**

*Poetry*

An Old Tasmanian Road and Other Verses. (Hobart, Propsting & Morris.) 1920.

**Dugan, Thomas Patrick** ("James Jerome Gladstone")

*Poetry*

The Tragedy of Gallipoli, and Other Verses. (Melb., Osboldstone.) 1920.

**Dugdale, Mrs Harriet A.**

*Fiction*

A Few Hours in a Far Off Age. (Melb., McCarron, Bird.) 1883.

**Duhig, J. V.**

*Drama*

The Ruling Passion. 1936.

Included in *The Best One-Act Plays of 1935*. (Lond., Harrap.) 1936.

"Dullrazor, Janus N."

*Poetry*

Yowyang: A Poem in Seven Cantos. (Launceston, D. W. L. Murray.) 1859.

**Dumas, Grace** (Mrs T. L. Dumas) ("Louise")  
*Fiction*

Sunshine and Showers: Australian Sketches. (Melb., Cameron, Laing.) 1882.

Contains some original poems.

**Dumbledore, Richard**

*Fiction*

The Moonraker: A Story of Australian Life. (Lond., Remington.) 1877.

Another ed. 1878.

**Duncan, Alfred H.**

*Fiction*

Wallowing in Wealth: A Tale of Love and Adventure. (Peterhead, D. Scott.) 1897.

Author also of *The Wakatipians*, or *Early Days in New Zealand* (1888).

**Duncan, Catherine**

*Drama*

Sons of the Morning: A Verse Play in Three Acts. (Syd., Mulga Publications.) 1946.

"Duncan, Lindsay". *See* Cloud, Mrs Thomas C.

**Dunderdale, George**

*Fiction*

Prairie and Bush. (Lond., Sampson Low.) 1891.

Pombal, the Great Jesuit: The Destroyer of the Order. (Melb., T. E. Verga.) 1893.

The Book of the Bush: Containing Many Truthful Sketches of the Early Colonial Life of Squatters, Whalers, Convicts, Diggers, and Others. Illust. (Lond., Ward Lock.) 1898.

Some articles are historical, others fictitious.

Another ed. entitled *Australian Bush Tales*, etc. n.d.

**Dungan, D. R.**

*Fiction*

On the Rock, or Truth Stranger than Fiction: A Story of Souls Whose Pathway Began in Darkness But Brightened to the Perfect Day. (Melb., A. T. Smith.) 1886.

**Dunlop, Isabel Dulcie.** *See* Ladds, Isabel Dulcie.

**Dunlop, James**

*Fiction*

Middle Life. (Strathalbyn, S.A., Southern Argus.) 1871.

**Dunn, Annie Powis** (née Jordan) ("Powis")

*Poetry*

Christmas, 1888: Autumn Leaves, by Powis. (Brisb., Cleghorn.) 1888.

Summer Fruit. (Brisb., Watson, Ferguson.) 1925.

**Dunn, E. J.**

*Fiction*

*The Glass Slipper, or The Talisman of the Turf*, by E. J. Dunn and A. W. Stewart. (Perth, Herald print.) 1920.  
Short story by Dunn; verse by Stewart.

**Dunn, F. ("Kuz")**

*Fiction*

*The Trial Four: Short Stories by Kuz*. (Melb., McCarron, Bird.) 1873.  
Cover-title has "Christmas Stories".

*A Shadow of Reality and Other Stories*, by Kuz. (Melb., G. Robertson.) 1875.  
Contains two poems.

*On Delicate Ground: A Picture from Life, etc.* (Syd., Booth, Colley.) 1889.

Dunn was also the author of *From Gay to Grave*, published by Gordon & Gotch; and of *A Capital Idea Well Carried Out and Other Stories*, a Christmas annual dedicated to Sir A. E. Kennedy, the Governor of Queensland, 1877-83, with some poems, published in Brisbane.

**Dunn, Maxwell W.**

*Poetry*

*Random Elements*. (Melb., the author.) 1942.  
2nd ed., with additional poems. 1943.

*No Asterisks*. (Melb., Anvil Press.) 1944.

*Time of Arrival*. (Melb., Anvil Press.) 1947.

**Dunn, Rosa.** See Lewis, Rosa.

"Dunne, Lyell". See Bunday, Ellen Milne.

**Durack, Mary** (*Mrs H. Miller*) and **Durack, Elizabeth** (*Mrs F. Clancy*)

*Fiction*

*All-About: The Story of a Black Community on Argyle Station, Kimberley*. Preface by Sir James Mitchell. (Syd., Bulletin Co.) 1935.  
Another ed (Perth, Sampson Printing Co.) 1940.

*Chunuma*. (Syd., Bulletin Co.) 1936.

Joint authors of books for children. Mary Durack is also the author of *Little Poems of Sunshine*, by An Australian Child (Perth, R. S. Sampson, 1923), written when she was 10 years old.

"Dusk". See Hoskins, H. Huntly.

**Dutruc, P. A.**

*Drama*

*Comedies and Dramas, Part I: A Desirable Quarantine, Fame and Fortune in Twenty-four Hours, Nightingale of Plomeur*. (Syd., F. White.) 1878.

Dutruc was sometime a French tutor in Sydney.

**Dutton, Geoffrey**

*Fiction*

*The Mortal and the Marble*. (Lond., Chapman & Hall.) 1950.

*Poetry*

*Night Flight and Sunrise*. Introd. by Max Harris. (Melb., Reed & Harris.) 1944.

Geoffrey Dutton, born in 1911 at Kapunda, South Australia, took his B.A. degree at Magdalen College, Oxford, and during the second world war was a flight-lieutenant in the R.A.A.F. His poetry has been described as initially "following the French symbolists", and there are also tones as of Rilke, mixing with more experimental contemporary usages, which colour the war recollections in his book, as in the title poem.

**Dwyer, James Francis**

*Fiction*

*The White Waterfall*. Illust. (N.Y., Doubleday.) 1912.

English ed. (Lond., Cassell) 1913.

*The Spotted Panther*. Illust. (N.Y., Doubleday.) 1913.

English ed. (Lond., Melrose.) 1914.

*Breath of the Jungle*. (Chicago, McClurg; Lond., Cazenove.) 1915.

Short stories.

*The Green Half-Moon*. (Lond., Hodder & Stoughton.) 1917.

*O Splendid Sorcery*. (Lond., Sampson Low.) 1930.

*Evelyn: Something More Than a Story*. (Lond., Sampson Low.) 1931.

*The Romantic Quest of Peter Lamonte*. (Lond., Sampson Low.) 1932.

*Cold Eyes*. (Lond., Methuen.) 1933.

*Hespamora*. (Lond., Methuen.) 1935.

*The Lady with Feet of Gold*. (Lond., Jenkins.) 1937.

*The City of Cobras*. (Lond., Jenkins.) 1938.

Author of *The Bust of Lincoln*.

James Francis Dwyer was born at Camden, New South Wales, in 1874. In an autobiographical work, *Leg Irons on Wings* (1949), he tells, with reasonable remonstrance, of a severe jail sentence imposed upon him when a young man for an offence as a postal official. Released after three years, he wrote for the *Bulletin* and other journals, and in 1906 went to London and thence to the United States. There he became a prolific writer of stories which have appeared in leading American and English magazines. Subsequent residence in the south of France has provided material for *Evelyn* and *The Romantic Quest of Peter Lamonte*. The action of *O Splendid Sorcery* shifts from Ireland to New South Wales, and an Australian character enters into *The White Waterfall*, a fantastic story connected with the Caroline Islands. The other novels are tales of mystery and adventure in the Eastern and Oceanic places to which the collection of short stories also relates. Dwyer died in 1952.

**Dwyer, Vera Gladys** (*Mrs W. Coldham-Fussell*)

*Fiction*

*With Beating Wings: An Australian Story*. Illust. (Lond., Ward Lock.) 1913.

- Mona's Mystery Man. Illust. (Lond., Ward Lock.) 1914.
- A War of Girls. Illust. (Lond., Ward Lock.) 1915.
- Conquering Hal. Illust. (Lond., Ward Lock.) 1916.
- The Kayles of Bushy Lodge: An Australian Story. Illust. (Lond., Oxford University Press.) 1922.
- In Pursuit of Patrick. (Syd., Endeavour Press.) 1933.  
Engl. ed. (Lond., Lane) 1934.
- House of Conflict. (Syd., Angus & Robertson.) 1937.
- The Stolen Ghost. (Lond., Quality Press.) 1943.

*The Marches Disappear* is recorded as published in the United States. Vera Dwyer was born in Tasmania. She contributed to the children's page of weekly newspapers. Her first book, written in her late teens, was sponsored by Ethel Turner. After travels abroad including Europe, America and the South Seas, she returned to Sydney in 1933.

### Dyson, Edward

#### Fiction

- Below and On Top. Illust. by Phil May, Alf Vincent, etc. (Melb., G. Robertson.) 1898.  
Short stories.
- The Gold Stealers: A Story of Waddy. Illust. (Lond., Longmans.) 1901.
- In the Roaring 'Fifties. (Lond., Chatto & Windus.) 1906.  
Aust. ed. (Melb., Cole.) n.d.
- Fact'ry 'Ands. Illust. by Will Dyson. (Melb., G. Robertson.) 1906.  
Reissued by Bookstall Co., Sydney.
- The Missing Link. Illust. (Syd., Bookstall.) 1908.
- Tommy the Hawker and Snifter His Boy. Illust. by P. F. S. Spence. (Syd., Bookstall.) 1911.
- Benno and Some of the Push: Being Further Fact'ry 'Ands Stories. Illust. by Norman Lindsay. (Syd., Bookstall.) 1911.
- Spats' Fact'ry: More Fact'ry 'Ands. Illust. by Will Dyson. (Syd., Bookstall.) 1914.  
About one-half of the stories reprinted from *Fact'ry 'Ands* (1906).
- The Loves of Lancelot. Illust. by Lionel Lindsay. (Syd., Bookstall.) 1914.
- The Escapades of Anne. Illust. by J. Hannan. (Melb., Bookstall.) 1919.
- The Grey Goose Comedy Company. Illust. by Percy Lindsay. (Syd., Bookstall.) 1922.
- The Golden Shanty. Illust. by Phil May. (Syd., Cornstalk.) 1929.  
Short stories. Includes nearly half of the stories from *Below and On Top* (1898). The original title, *A Golden Shanty*, appears on the jacket, with coloured illust. by Phil May, probably taken from the front of an earlier ed. (Melb., n.d.).
- Billy Bluegum, or Back to the Bush. Illust. by Norman Lindsay. (Syd., Shepherd Press.) 1947.

First published in the *Lone Hand* in 1912.

#### Poetry

- Rhymes from the Mines and Other Lines. (Syd., Angus & Robertson.) 1896.
- "Hello Soldier!" Khaki Verse. (Melb., A. McKinley.) 1919.

Edward George Dyson was born near Ballarat in 1865. His association with the goldfields and bush places depicted in his writings began at an early age through the changeable life of his father, a mining engineer. His first job, at the age of 12 years, working for a travelling draper, was followed by experience in and around mines, in a Melbourne factory, and at a newspaper office. He was a freelance writer from early manhood until his death in 1931. He was survived by a widow and a daughter. His "Rhymes" are in the easy manner of the balladry of the eighteenth century, whether on bush topics, or relating to mining life. "*Hello, Soldier!*" *Khaki Verse* is connected with the first world war, many of the items being in slum vernacular of the time. The themes of his fiction are also largely of the bush and mining, with the addition of the three books of sketches of factory life, written in a strain of comic travesty. Dyson introduces the facetious element liberally into his work. It enlivens his early and best known story, "The Golden Shanty", which concerns the finding of gold in the bricks from which an old hotel is built, made from local clay before the days of a departed gold rush; it is exploited judiciously in situations of sentiment such as that of the bushman's quarrel with his dog in "A Domestic Difference"; it even tinges some tales of the grimmer sort like "After the Accident". In *The Roaring 'Fifties*, like *The Gold Stealers*, is a mining novel, though in a more serious vein, with the Eureka Stockade introduced. The other books not designated as consisting of short stories are lightly written, and tend to be connected sequences of events or characterization rather than novels comprehensively constructed. *The Missing Link* concerns a character called Nickie the Kid and his impersonations. *Tommy the Hawker and Snifter the Boy* follows the doings of a country hawker and his assistant. *The Loves of Lancelot*, with its series of amours, has its feminine parallel in *The Escapades of Anne*. *The Grey Goose Comedy Company* makes fun from the crudities of a juvenile theatrical troupe in the Victorian backblocks. Dyson used various pen-names, and his earliest stories appeared as by "Silas Snell". Much of his work contributed to periodicals has not been published in book form. Serials not reprinted include "Two Battlers and a Bear" (*Lone Hand*, 1907-8) and "The Strolling Hogans" (*Lone Hand* 1912-13).

### Dyson, William Henry ("W.D.")

#### Poetry

- Poems in Memory of a Wife by W.D. (Lond., C. Palmer.) 1919.

Will Dyson, famous Australian cartoonist, was sometime associated with the *Bulletin*, *Melbourne Herald*, and *Daily Herald*, London. He was born in Ballarat, Victoria, in 1880 and in 1910 married Ruby Lindsay (sister of Norman, Lionel, and Daryl Lindsay), who died in 1919. Under the pseudonym of "Ruby Lind" she contributed sketches to the *Bulletin*. A book of her drawings was published in London in 1920. Dyson was also the author of *Kultur Cartoons* (1915), *War Cartoons* (1916), *Australia at War* (1918), and *An Artist Among Bankers* (1933). He died in London in 1938.

# E

- "E." (1). *See* Brockman, Mrs Elizabeth Deborah.
- "E." (2). *See* Fullerton, Mary E.
- "E.A.C." *See* Chads, Mrs Ellen Augusta.
- "E.B." (1). *See under* Princess.
- "E.B." (2)  
*Poetry*  
In Memoriam: Poems Written During Seasons of Bereavement. (Brisb., A. Cleghorn.) 1876.
- "E.C.B." *See* Burden, Mrs Eleanor Constance.
- "E.H." *See* Hart, Emma.
- "E.L.M."  
*Poetry*  
Echoes. (Adel., Vardon & Pritchard.) 1897.
- "E.M.B." *See* Barton, Emily Mary.
- "E.M.C." *See* Curr, Edward Micklethwaite.
- "E.M.H."  
*Poetry*  
Khaki Kangaroos. (Melb., Atlas Press.) 1915.
- "E.P.R."  
*Fiction*  
A Romance of the Bush. (Edinb., Blackwood.) 1855.  
Short sketch by a woman who was said to have been resident for several years in Australia. The preface is signed "Rosalie Plains, June 1851". Refers to squatting and the blacks in northern Australia.
- "E.S." *See* Styles, Emma.
- "E.T.G."  
*Poetry*  
Zillah, or An Evening in Babylon. (Newcastle, N.S.W., Herald and Advocate.) 1877.
- "E.V." *See* Vines, E.
- Eade, Richard**  
*Fiction*  
Friends May Kill. (Lond., Cassell.) 1932.
- Earle, Horace**  
*Fiction*  
Ups and Downs, or Incidents of Australian Life. (Lond., A. W. Bennett.) 1861.  
Contains a novelette, entitled "The Stockman", other short sketches, with some original poems. The themes refer mainly to bushranging, bush and station life, "new chum" experiences in the bush and on the diggings in Victoria and eastern Australia.
- Easdown, W. R.**  
*Poetry*  
Editha: A Poetical Tale, founded on certain Kentish Legends. (Syd., W. E. Smith.) 1883.
- East, Lewis Findlay**  
*Poetry*  
The Quest of Love, and Other Poems. (Melb., Melville, Mullen & Slade.) 1895.
- Easter Omelette in Prose and Verse, An.** *See under* Martin, Arthur Patchett.
- Easterley, Robert.** *See under* Potter, Robert.
- Eastmure, Alice Ashton ("A.A.E.")**  
*Poetry*  
Poetical Gems by A.A.E. (Newcastle, N.S.W., Davies & Cannington ) 1920.
- Eaton, J. F. ("J.F.E.")**  
*Poetry*  
Poems by J.F.E. (Syd., C. E. Fuller.) 1881.
- "Ecce Homo".** *See* Browne, Mrs W. C.
- Eclectic Association of Victoria**  
*Essays*  
Three Essays on Rights, Utility and Positive Morality. (Melb., Eclectic Association.) 1878.
- Edelman, H.**  
*Drama*  
The Rejected Corner Stone, or Two Years Later: A Serio-Comedy in One Act. (Brisb., T. F. Keogh.) 1878.
- Eden, Charles Henry**  
*Fiction*  
The Fortunes of the Fletchers: A Story of Life in Canada and Australia. (Lond., S.P.C.K.) 1873.

Ralph Somerville, or A Midshipman's Adventures. (Lond., M. Ward.) 1874.

Twin Brothers of Elfvedale: A Story of Norwegian Peasant Life. (Lond., M. Ward.) 1874.

Coralie, or The Wreck of the Sybille. (Lond., M. Ward.) 1877.

White Lily of the Great Sahara: A Romance. (Lond., M. Ward.) 1878.

Guinea Gold, or The Great Barrier Reef. (Lond., S.P.C.K.) 1879.

Philip Vandelour's Victory. (Lond., S.P.C.K.) 1879.

Ula: A Tale of Cetewayo and the Zulus. (Lond., M. Ward.) 1879.

Found Though Lost. (Lond., Newman.) 1881.

George Donnington, or In the Bear's Grip. 3 vols. (Lond., Chapman & Hall.) 1885.

Queer Chums: A Midshipman's Adventures. (Lond., S.P.C.K.) 1887.

Prisoner of the Pampas, or The Mysterious Seal Island. (Lond., S.P.C.K.) 1889.

Jungle Jack, or To the East After Elephants. (Lond., S.P.C.K.) 1889.

Afloat With Nelson, or From Nile to Trafalgar. (Lond., Macqueen.) 1897.

At Sea Under Drake, or The Spanish Main. (Lond., Skeffington.) 1898.

Bunthorne: A Story of a Fool. (Lond., Skeffington.) 1898.

Also author of *My Wife and I in Queensland: An Eight Years' Experience* (1872), *Australia's Heroes. Sketch of . . . Gallant Men Who Devoted their Lives to . . . the Development of the Fifth Continent* (1875), and *The Fifth Continent* (1877). Eden wrote an introduction with additions to Warburton's *Journey Across the Western Interior of Australia* (1875), as well as other works of exploration and travel, mainly in the British Empire. He lived in Queensland from 1863 till 1871, and describes his bush home, the diggings, station work, and aborigines, in *My Wife and I in Queensland*. On his return to England he published *The Fortunes of the Fletchers* (1873), a narrative of the experiences of an Australian emigrant during the eighteen-sixties, and *Guinea Gold* (1879), a tale of the Great Barrier Reef and New Guinea. His other works of fiction comprise adventures on sea and land for juveniles, written from a religious or moral standpoint. He was the father of Guy Eden (q.v.).

**Eden, Guy E. Morton**

*Fiction*

The Cry of the Curlew: A Yarn of the Bush, by Guy Eden. (Lond., Remington.) 1892.

He Went Out with the Tide. (Lond., Macqueen.) 1896.

*Poetry*

Bush Ballads and Other Verses. (Lond., Sisley's.) 1907.

2nd ed. (Lond., Simpkin Marshall.) 1909.  
Another ed. (Lond., Radclyffe's.) 1930.

**Edgar, J. F.** See under Macdonald, Donald Alister.

**Edgar, Madalen G.**

*Anthology*

A Treasury of Verse. Selected and arranged by M. G. Edgar. New ed. revised by Dorothy Margaret Stuart. Part 2. (Syd., Australasian Publ. Co.) 1944.

First published in Great Britain in 1907. Includes Australian verse.

"Edgbaston, Charles". See Smith, Edwin Charles Temple.

**Edgwean-Walker, Raymond** ("The Nomad")

*Poetry*

Poems for Repose. (Syd.) 1947.

**Edmond, James**

*Fiction*

A Journalist and Two Bears. Illust. by Norman Lindsay. (Syd., Platypus Press.) 1913.

James Edmond was born at Glasgow on 21st April 1859. In 1878 he went to New Zealand and thence in 1882 to Australia. After some preliminary journalistic experience he joined the staff of the Sydney *Bulletin* in 1886, became in 1890 associate editor with J. F. Archibald until the latter's retirement in 1903, and thereafter was editor until he himself retired in 1915. He died in 1933. To him must be attributed the earlier *Bulletin* political programme and the advocacy of it with a trenchant raillery which, perhaps through his influence more than any other, has coloured Australian habits of expression. *A Journalist and Two Bears* consists of prose with some interspersed verse in the popular ballad manner of the time, all contributed originally to the *Bulletin* and the associated monthly, the *Lone Hand*. The prose includes, besides outright stories, writings of an allied kind on meditative themes, such as "The Fool and His Inheritance", a whimsical vision of world history, and, in "Barrios, Consul for Galatia" and "In the Land of the Unspeakable Turk", comparable interpretations of the author's travels. Humour, mostly ironic, is a marked feature of his competent entertaining fluency, sometimes, as in the title-story, with urban associations tending towards farce, or with a bush background heightening some more caustic picture, as in "The Utterly Dreary and Purposeless Episode of a Wet Day" and "The Deeply Poetic Account of a Midsummer Night's Idyll". The same elements are combined with a whimsically macabre effect in "The Autobiography of a Cannibal", in which a man who has murdered another tells how he disposed of the body by eating it in various culinary forms, with the result that his own entity becomes confused with that of his victim in a manner giving the whole narrative a piquant unreality. A similar suspension of disbelief is induced in "The Prophetic Horror of the Great



Experiment" and "The Precipitous Details of the High Mountain and Three Skeletons". Early contributions by Edmonds to the *Bulletin* were made under the pen-name of "Titus Salt".

**Edmonds, Thomas**

*Poetry*

The Wishing Tree: A Poem. (Syd., Wannell & Andrews.) 1891.

**Edwards, Don**

*Fiction*

High Hill at Midnight. (Syd., Australasian Publ. Co.) 1944.

Short stories.

The Woman at Jingera. (Syd., Dymock's.) 1948.

Donald Herbert Edwards, born at Sydney in 1905, took the B.A. degree and Dip.Ed. at the university there, and after some teaching experience became in 1945 literary critic for the *Sydney Morning Herald*. In *The Woman at Jingera* a young teacher, Fred Preston, sent to a school at a country town, falls in love with the beautiful but rather elemental mistress of a comparable local character, and finally forfeits his position by taking her to live with him. The emphasis is on the whole, though graphically, on externals of characterization as a concomitant of a flatness of living enforced on the inhabitants of the place by its dull natural features. A similar if somewhat more sharply modern elaboration of ordinary incidents of life, pointed by the shorter form, animates the stories in *High Hill at Midnight*. The title-story concerns a young woman teacher's response to the fascination of a spot so named. The underlying feeling of circumstantial defeat is prominent throughout the book, particularly as regards marital infelicity, as in "He Walks Home with His Wife", "You Drive Lola Home", "Escape for Her", "The Buffers" and "The House on the Cliff". The same ironic realism appears in the pugilistics of "Dopey", "Fighting Makes a Man of You", and "A Bit of a Hit is Nothing", and in the pedagogic futility indicated in "End of Term".

**Edwards, Eric** ("Richard of Handsworth")

*Poetry*

First Eleven. (Dee Why, N.S.W., Barn-on-the-Hill.) 1942.

**Edwards, Frank**

*Drama*

Riquet with the Tuft, or Harlequin, Old Mother Shipton, the Silver Champions and Darwin's Genealogical Tree: Comic Christmas Pantomime by E. L. Blanchard, and [adapted by] F. Edwards. (Melb., Azzopardi.) 1872.

Harlequin and the Forty Thieves: An Original Pantomime by E. L. Blanchard with Local Applications by Frank Edwards. Produced at the Theatre Royal, Melbourne, 1877. (Melb., Azzopardi.) 1877.

"Edwards, G. S." See Snazelle, G. H.

**Edwards, H. E.**

*Poetry*

Soldiers' Poems. (Redfern, Syd., Myles Edwards.) 1919.

**Edwards, Herbert**

*Poetry*

Answers to Kipling's Poem, "The Islanders". (Syd., the author.) 190-.

Not Always Dressed in Fur. (Syd., the author.) 190-.

An Australian Christmas Carol or Legend. (Adel., Burmeister print.) 1910.  
Another issue 1921.

**Edwards, James Augustus**

*Fiction*

Gilbert Gogger: Australasia Veritas. (Mackay, Qld, J. P. Kemp.) 1876.

**Edwards, Miriam**

*Poetry*

The Bliss of Solitude. (Adel., the author.) 1941.  
A Few Poems. (Adel., the author.) 1942.

**Egbert, Henry**

*Fiction*

Pretty Cockey, or The Life and Death of a Terrible Flirt. (Newcastle, N.S.W., Evening Call.) 1889.

Reprinted as *What Do You Think of Her? An Australian Serio-Comic Didactic Story*. (Newcastle, N.S.W., R. C. Knaggs.) 1889.

**Egerton-Warburton, A.**

*Poetry*

More Strange Animals I've Never Met. Drawn by Marian H. Hart. (Adel., Hassell.) 1918.  
An earlier work illust. by Marian H. Hart is entitled *Strange Animals I Have Never Met*, by "Mirriam" (i.e. Marian H. Hart), Adel. c. 1916.

**Egremont, Godfrey**

*Poetry*

Verse. (N. Y., Mab Press.) 1902.

**Ehrenberg, Golda** ("Catherine Scott")

*Fiction*

Adieu, Beloved! by Catherine Scott. (Lond., Hutchinson.) 1927.

**Eiffe, Patrick***Fiction*

The Three L's, or Lawyers, Land-jobbers and Lovers: A Tale of South Australia Twenty Years Ago. [Anon.] (Adel., Webb, Vardon & Pritchard.) 1882.

**Eight Plays by Australians.** (Melb., Dramatists' Club.) 1934.

One-act plays by Marjorie McLeod, Dymphna Cusack, Doris Hayball, J. O. Reid, Phyllis Tweedie, Lloyd Ross, G. D. Walton, and H. Drake-Brockman.

"Eirene". See Searle, M. E.

**Eldershaw, Flora***Anthology*

The Peaceful Army: A Memorial to the Pioneer Women of Australia, 1788-1938. Ed. by Flora Eldershaw. (Syd., Australia's 150th Anniversary Celebrations, Women's Executive Committee.) 1938.

*Criticism*

Contemporary Australian Women Writers. (A.E.A. offprint, No. 4.) 1931.

See also under "Eldershaw, M. Barnard".

**"Eldershaw, M. Barnard"***Criticism*

Essays in Australian Fiction. (Melb., Melbourne University Press.) 1938.

*Fiction*

A House is Built. (Lond., Harrap.) 1929.

Aust. ed. (Syd., Australasian Publ. Co.) 1945.  
Swedish ed. (Stockholm, Ljus.) 1948.

Green Memory. (Lond., Harrap.) 1931.

The Glasshouse. (Lond., Harrap.) 1936.

Aust. ed. (Syd., Australasian Publ. Co.) 1945. (Australian Pocket Library.)

Plaque with Laurel. (Lond., Harrap.) 1937.

Tomorrow and Tomorrow. (Melb., Georgian House.) 1947.

Engl. ed. (Lond., Phoenix.) 1948.

M. Barnard and F. Eldershaw were also authors of *Phillip of Australia: An Account of the Settlement at Sydney Cove 1788-92* (1938), *My Australia* (1939), and *The Life and Times of Captain John Piper* (1939).

M. Barnard Eldershaw is a pen-name composed of the surnames of two authors writing in collaboration. Flora Sydney Patricia Eldershaw was born in 1897 at Darlinghurst, New South Wales. She took her B.A. degree at the University of Sydney, and was afterwards senior mistress at the Presbyterian Ladies' College, Croydon, New South Wales. During the second world war she was associated with the Department of Labour and National Service. She served on the Advisory Committee of the Commonwealth Literary Fund. Marjorie Faith Barnard was born in 1897 at Ashfield, Sydney, and she, too, graduated B.A. at the University of Sydney. She was for some years librarian at the Sydney

Technical College, and has since become librarian in a branch of the Commonwealth Scientific and Industrial Research Organization. Books of which she is sole author are listed under her name.

*A House Is Built* shared with Katharine Susannah Prichard's *Coonardoo* the prize offered by the *Bulletin* for the best novel submitted in 1928, and it was serialized in that journal as *The Quartermaster*. Its story of the fortunes of James Hyde and his family is associated with the development of New South Wales, particularly Sydney, for a period of about fifty years from 1839. Hyde, a Navy quartermaster, retires from the service at the age of 50 and starts business as a merchant on the waterfront, living on the premises with his son, William, and his daughters, Fanny and Maud. The atmosphere of the venture is suggested by Fanny's reflections early in the book:

She was aware of herself in her strong place on the coast, in the thin fringe of habitation between the uncharted seas and the uncharted land. On one side was the great sea where men risked their lives for whalebone and oil, going down south even to the icebergs and out east to the Coral Islands, whence the battered ships came in with the hungry, brutal faces of sailors lining their bulwarks, a vast field of effort and danger, of harshness and courage. On the other side of her was the great continent, limitless, unknown. She could feel the effort there—men and women in bark humpies or in tin shanties, owning their land, breaking the wilderness, in drought, in heat, coming upon endless grass plains, the elusive rivers, the drying creeks.

Fanny's life is overshadowed by her youthful mistake in taking seriously the attentions of Captain Hildebrand, a whaler who afterwards turns bushranger, and who, when she intends to go away with him in his ship, explains that he has "a wife already, somewhere or other", and sends her back. Maud marries, and so does William, priggishly averse to business, but won over to it by his father. Their respective children carry the story into another generation. In the course of a variety of events the prosperity of the ex-quartermaster is increased by business on the goldfields, and his domestic *ménage* is established more fashionably beyond Sydney town. Historical elements are introduced into the tale. The characterization, like the writing, is clear-cut—James Hyde, who, with his vigorous common sense, finds his son, William, "a little irritating and very amusing, while William found him very irritating and not at all amusing". Fanny "treated herself as she treated others, she understood but did not sympathise", in contrast with the generous impulses of Maud. The family compactness is balanced by the naturalness of its branching diversity and associations.

*Green Memory* is a story of Sydney in the middle years of the nineteenth century, when the advent of a new population, consequent upon the discovery of gold, led to the challenging of the prerogatives of the squatters. Alfred Haven,

head of a Government department, associates himself with the interests of the pastoralists in opposition to the policy of the Government, and an irregularity connected with a lease brings him into disgrace. Rather than face the consequence he commits suicide. The book reveals little of the general life of the times, but is concerned with the Haven household and its affiliations. Lucy, the eldest daughter, despite straitened circumstances, insists upon maintaining it at its old level, even though this entails abnegation of her love for Richard Temple, but they are brought together at the end. The manner in which the events and characterization gain suggestive depth is illustrated by passages such as the opening of Chapter V, when the chattels of the Havens are collected for departure; the later description of the house they decide to rent; and in Aunt Harriet's self-pity for her own deserted condition.

*The Glass House* takes its title from the name given to the passengers' quarters on a Norwegian ship bound for Australia, in which Stirling Armstrong, an Australian woman novelist, is returning home. She passes the time by writing imagined stories of the circumstances of her fellow passengers. This detachment, creating of shipboard propinquity a unifying interest, fails her in that she falls in love with the captain, who, though he responds, is less serious about the matter, the inconclusiveness of which is in keeping with the faintly ironic flavour throughout.

In *Plaque with Laurel* members of the Australian writing fraternity travel to Canberra for the unveiling of a memorial to a deceased author, Richard Crale. Among them are his widow and Imogen Tarrant, a girl whose lover he was. Their memories of the dead author, in a story inevitably diffusing the interest, throw light on his character in relation to his reputation among his confrères.

In *Tomorrow and Tomorrow* Australia is imagined 400 years hence. Knarf, a novelist of that era, writes a historical story of our times, which are represented almost entirely by life in one of the poorer areas of Sydney. Its action commences in the depression years round about 1930 and passes through the second world war period to an ascendancy of the Left in politics. This brings international intervention, leading to the destruction of Sydney as part of a scorched earth policy under local revolutionary control, described as "an act of repudiation of all the city had come to mean". The story of the present, which alternates with the account of the circumstances of the future, achieves a well-realized picture of a working-class family and its associations. The future age is a mechanized one in which even voting is carried out by a mass thought-reading contrivance—a society materially perfected but regimented—and the lesson of the book is that "power has always devoured liberty. Because liberty has always called power to its aid it has perished". The picture of the future is

necessarily somewhat shadowy as compared with the familiar phases of present-day life portrayed in the book.

**Elias, Edith L.**

*Fiction*

In the Great Colonial Bush. (Lond., Methuen.) 1910.

**Eliot, Jack** (John Armstrong Blandford Eliot)

*Fiction*

Etherealities: Thoughts and Fancies Golden. (Syd., Kingston Press.) 1918.

*Prose and verse*

Beyond Earth's Bourn: A Garland Pluck'd i' the Infinite Garden-spaces. (Syd., Kingston Press.) 1919.

*Prose and verse.*

*Poetry*

Dreams, Simply-wove of Youth. (Syd., the author.) 1918.

With Lyre and Lute. (Syd., Kingston Press.) 1918-19.

*Under this general title are fourteen pamphlets of verse. Also advertising folder, entitled "Poetry", 1918.*

The Saner Regime: An Essay in Verse. (Syd., Kingston Press.) 1919.

Selections from With Lyre and Lute. (Lond., K. Paul.) 1921.

*Author of Potter's Clay (1923), essays on religious subjects.*

**Elkin, Adolphus Peter, and Harney, W. E.**

*Poetry*

Songs of the Songmen: Aboriginal myths Retold. (Melb., Cheshire.) 1949.

**Ellar, W.**

*Poetry*

Verse. (Adel., Reliance Printery.) 1932.

**Ellard, Annie Barbara**

*Poetry*

Australian Heart Songs and Sonnets. (Syd., Marchant.) 1909.

**Ellard, W.** ("Timothy Fogarty")

*Fiction*

The Irish Chimney Corner: Stories, Racy Tales and Sketches of Irish Life and Character. (Syd., Herbert & Williams.) 1896.

"Ellie". *See* Debney, Ellen Elizabeth.

**Elliott, A. McK.**

*Fiction*

In the Heart of Things. (Syd., Sands.) 1921.

*Miscellany.*

**Elliott, Brian Robinson**

*Criticism*

Singing to the Cattle and Other Australian Essays. (Melb., Georgian House.) 1947.

*Fiction*

Leviathan's Inch. (Syd., Angus & Robertson.) 1946.

Author of *James Hardy Vaux: A Literary Rogue in Australia* (1944). Lecturer in Australian and English Literature at the University of Adelaide since 1940.

**Elliott, Helena Sumner Locke.** See Locke, Sumner.

**Elliott, Peers**

*Fiction*

Trust the Police. (Lond., Hale.) 1939.

The Pay-Out. (Lond., Hale.) 1940.

The Silent Bullet. (Lond., Hale.) 1940.

Smoked Mackerel: A Tale of the Coral Sea and the Great Barrier Reef. (Lond., Hale.) 1950.

**Elliott, Sumner Locke-** See Locke-Elliott, Sumner.

**Ellis, Havelock**

*Fiction*

Kanga Creek: An Australian Idyll. (Lond., Golden Cockerel Press.) 1922.

*Poetry*

Sonnets, with Folk Songs from the Spanish. (Lond., Golden Cockerel Press.) 1925.

Includes some sonnets of Australian origin.

Prose and verse written in New South Wales are included in *Havelock Ellis: A Biographical and Critical Survey*, by Isaac Goldberg, and Australian references occur in his books of essays.

Henry Havelock Ellis was born on 2nd February 1859 at the town of Croydon in Surrey, and died on 8th July 1939. At the age of 7 years he visited Australia on a ship of which his father was captain, and he came again by the same means in 1875 and remained until 1879. During that time he was a teacher in New South Wales, and while in charge of a school at Sparkes Creek, in the region of Scone, he wrote *Kanga Creek*, a brief work of fiction which he described as "a modified biography" in the sense that he left out "nearly all the significant events" of his life there, and selected daily details and impressions, introducing a heroine who "never had any real existence at all". Although Ellis in his autobiographical book, *My Life* (1940), speaks of the few years he spent in Australia as an important formative period, his authorship of the numerous studies in sociology, sex, etcetera, by which he later became widely known, cannot be regarded as connected with this country. An exhaustive list of his writings is contained in *Havelock Ellis: Philosopher of Love* (1928), by Houston Peterson, supplemented by particulars of subsequent books appended to *My Life*.

**Ellis, Henry Havelock.** See Ellis, Havelock.

**Ellis, Ray.** See Phillips, Ray.

**Ellsworth, C. W.**

*Fiction*

The Painted Web. (Syd., Associated General Publications.) 1945.

"Elodie". See Strachan, Elodie.

**Elrington, Clement C.**

*Poetry*

Alfred the Great: A Poem, addressed to the Youth of Australia. (Goulburn, N.S.W., B. Isaacs.) 1853.

**Elrington, D. G.**

*Poetry*

Australian Poems. (Essendon, Melb., Gazette print.) 1927.

**Elsey, H. F.**

*Poetry*

For Your Birthday. Written on the Occasion of the Birthday of George King, O.B.E. (No imprint.) 1948.

**Elsum, William Henry**

*Fiction*

T'other Side o' the Hill. (Melb., the author.) 193-.

A short story.

*Poetry*

Australia and Other Poems. (Melb., G. Robertson.) 1911.

Author of *The History of Williamstown* (1935), *History of Seymour and District* (1938), and *Centenary History of Coburg* (1939).

**Elton, Frederick**

*Fiction*

Colonials as Cannibals. (Brisb., W. H. Wendt.) 1913.

Contains some verse.

"Elton, H. E." See Hayes, Herbert Edward Elton.

**Elvery, William Richard**

*Poetry*

The City of God and Other Poems. (Bendigo, Vic., Town Hall Press.) 1907.

A Booklet of Verses. 2nd Series. (Melb., Green & Fargher.) 1908.

**Ely, George Herbert.** See under Adventures in the Bush.

"Elzevir". See Murdoch, Walter.

**Emanuel, Florence Marion**

*Poetry*

In Memory of Florence Marion Emanuel, these early efforts have been collected as a souvenir, etc. (Lond., Ward Lock.) 1884.

Full title is contained in Serle's *Bibliography*.

**Emerson, Ernest Sando**

*Fiction*

A Shanty Entertainment. Private ed. (Melb., Ford & Taylor.) 1904.

Prose and verse.

Another ed. (Melb., Gordon & Gotch.) 1904.

Another ed. (Melb., G. Robertson.) 1910.

Santa Claus and a Sun-dial: An Australian Christmas Fantasy. Illust. by Percy Lindsay. (Syd., Melb., G. Robertson.) 1909.

*Poetry*

An Australian Bird Calendar. Illust. by Norman Lindsay. (Melb., G. Robertson.) 1909.

A *Shanty Entertainment* is based on a gathering of drovers and other station-hands, who relate their bush experiences and intersperse them with the recital of poems. The latter are mainly reprinted from the *Bulletin*. Emerson used the pen-names of "Milky White" and "George Mather".

**Emery, Percy Melville**

*Fiction*

The Return of Life. (Lond.) 1900.

"Emigrant Mechanic, An". See Harris, Alexander.

**Emigrant's Daughter: A Tale That is Told.** (Hobart Town, Daily News.) 1856.

Fiction. The title continues: Descriptive of Victoria during the stirring times that followed the discovery of gold. Ends at p. 33, "to be continued". An Anglo-Australian emigrant story with some references to Mrs Chisholm.

**Emley, Sayer**

*Fiction*

Phyllis Meredith. (Melb., Australasian Authors' Agency.) 1912.

**Emmerton, Mabel Balcombe.** See Brookes, Mabel Balcombe.

**Emmet, Harry**

*Poetry*

Theatrical Holiday Book, Containing Poems, Stories and Sketches. (Melb., Rae Bros.) 1885.

Contains a bibliography of theatrical works, 1848-84.

**Emster, Jack**

*Fiction*

The Maimer. Illust. (Syd., Transport Publ. Co.) 1948.

**England, Edith Mary** (Mrs H. Anders)

*Fiction*

The Sealed Temple. (Cambridge, Fenland Press.) 1933.

Tornado and Other Stories. (Brisb., the author.) 1945.

Where the Turtles Dance. (Syd., Dymock's.) 1950.

*Poetry*

The Happy Monarch and Other Verses. (Brisb., Carter, Watson.) 1927.

Queensland Days. (Syd., Dymock's.) 1944.

Author of *Laughing Delvin*. Referred to in Kellow's *Queensland Poets* (1930).

"Englishman, An" (1). See Moore, James.

"Englishman, An" (2). See Puseley, Daniel.

**Episodes in an Obscure Life.** See under Rowe, Richard.

**Ercole, Velia**

*Fiction*

No Escape. (Lond., T. Butterworth.) 1932.

First prize, *Bulletin* novel competition, 1932.

Dark Windows. (Lond., T. Butterworth.) 1934.

Published by Hutchinson, London, under pseudonym of Margaret Gregory:

Marriage Made on Earth. 1939.

Another ed. 1946.

Marriage by Ordeal. 1941.

This Life to Live. 1944.

The Bright Safety. 1946.

Summer Tempest. 1947.

Interference. 1949.

Winds of Autumn. 1950.

Velia Ercole, who also writes as "Margaret Gregory", is the daughter of Dr Quinto Ercole, of Grenfell, New South Wales, and was born at the township of White Cliffs in that State. She was brought up at Grenfell, except for some years at the Dominican Convent at Moss Vale, and later joined the staff of the Sydney *Sun*. She travelled in France, living for a while in Brittany; married an Englishman, Eric Gregory; and has since resided in England.

In *No Escape*, an Italian doctor, Leo Gherardi, a political exile, has a practice in Banton, a small country town in New South Wales. His wife, Teresa, has given up a promising career as a singer to accompany him, and, tortured to the point of neurosis by the contrast between her new conditions and her life in Italy, commits suicide. Leo marries again; serves in the first world war, and, realizing that he has become alienated from the European origin and associations which he has throughout cherished, returns to Australia

and accepts it as homeland for himself and his family. *Dark Windows* varies a similar theme by placing an orphaned Australian girl, Julie Purvis, among her mother's people in Brittany. Her return to Australia, after the disillusioning diversion of a brief romance, follows her recognition that

the difference between herself and these people would never be bridged. Even the sunshine seemed different; there was no space, no largeness; life seemed made up of entirely little things, a patchwork quilt, its diverse and unimportant scraps joined together by the family interest.

In both books scene, situation, and character are made lifelike by the easy manner of the writing and an instinct confining comment and analysis to the essentials of the story.

"Eric". See Montefiore, Caroline L.

**Ernst, Olga Dorothea Agnes**

*Fiction*

Fairy Tales From the Land of the Wattle. (Melb., G. Robertson.) 1904.

The Magic Shadow Show. (Melb., G. Robertson.) 1913.

"Erro"

*Fiction*

Squattermania, or Phases of Antipodean Life. (Lond., Tinsley.) 1879.

Listed in the English Catalogue under the date 1879 some issues have the date 1880.

**Erson, Kathleen Chute**

*Poetry*

Selected Poems. (Adel., Kent Press.) 1944.

Essay on Politics in Verse, An. See under Nicholls, Henry Richard.

Essex, John Ridgewell. See under Gaunt, Mary.

**Esson, Louis**

*Drama*

Three Short Plays. (Melb., Fraser & Jenkinson.) 1911.

The plays are *The Woman Tamer*, *Dead Timber*, and *The Sacred Place*.

The Time Is Not Yet Ripe: A Play in Four Acts. (Melb., Fraser & Jenkinson.) 1912.

Dead Timber, and Other Plays. (Lond., Hendersons.) 1920.

Includes *The Woman Tamer*, *The Drovers*, and *The Sacred Place*. *Dead Timber* is also included in *Fifty One-Act Plays*, ed. by Constance Martin (1934).

The Southern Cross and Other Plays. (Melb., Robertson & Mullens.) 1946.

*Poetry*

Bells and Bees. (Melb., Lothian.) 1910.

Red Gums and Other Verses. (Melb., Fraser & Jenkinson.) 1912.

Thomas Louis Buvelot Esson, born in Edinburgh in 1879, came to Australia with his parents when he was a boy. He was for a while an assistant at the Melbourne Public Library, but later became a freelance journalist. He travelled abroad, and interested himself especially in the activities of the Irish playwrights of the Abbey Theatre. In 1922 he joined with William Moore, Vance Palmer, and Stewart Macky in founding the Pioneer Players, a Melbourne group which, for lack of public support, disbanded four years later. He went to live in Sydney, where he continued his efforts on behalf of an indigenous drama until his death in 1943. *The Time Is Not Yet Ripe* is a satirically flavoured comedy connected with political life. *The Southern Cross and Other Plays* contains three full-length dramas. The title-piece is a chronicle play consisting of episodic scenes of the Eureka Stockade revolt. The title of *The Bride of Gospel Place* is the sobriquet of a girl in Melbourne's underworld. She and Bush, a boxer, fall in love with each other, though he ill-treats and leaves her because of what he considers to be her foolish talk in her anxiety to conceal a robbery he has committed. Taken to hospital as a consequence, she denies his complicity in her death. This theme is not obtruded, but is interthreaded with the author's use of the cast as a whole for atmospheric effect, somewhat in the manner of the localized purpose of the Irish stage which Esson sought to emulate in Australia. The technique of *Mother and Son* is similar. The setting is a lonely farm in the Wimmera district of Victoria, where an old woman, Mrs Lind, because of the ill health of her husband, Peter, and the indifference of her son, Harry, keeps the place going as a bee-farm. She is finally bereft of them both. Accompanying cross-currents of this motif are the love of a young bush girl, Peggy, for Harry; the attraction he finds in a somewhat derelict woman, Emma; and her dalliance also with Jim Blake, son of a squatter. Appended to the plays are "Memories and Impressions" of the author provided by some of his literary associates, and a "Note on the Pioneer Players". Among the one-act plays, the theme of *Dead Timber* is the unrelieved hopelessness of a poor selector's family. *The Woman Tamer* exposes the pretensions of a slum bully. The action of *The Secret Place* also occurs in a slum, amongst a group of Indian hawkers whose own customs prevail in a dispute instead of the operation of the law. *The Drovers* consists of a situation in which the men are obliged to move on with their cattle and leave an injured member of the party to die. Esson cherished a hope for an Australian theatre concerned with "nothing but local and original works", and the purpose of his own dramatic writings was accordingly to represent authentic phases of Australian life in town and country. They are examined in an article by Keith Macartney in *Meanjin* (second quarter, 1947). *Andeganora*, included in *Best Australian One-Act Plays* (1937), concerns the

relations of the white man and aborigines in the Northern Territory bush. An account of Esson's activities, with relevant correspondence, is contained in *Louis Esson and the Australian Theatre* (1948), by Vance Palmer. Esson is also represented in *Six Australian One-Act Plays* (1944). His poems, hardly more than fifty pages altogether, consist of lyrics relating to the bush or influences of nature, a few on more exotic themes like his "Hymn to Krishna", and he also wrote some verses of larrikin life, such as "Brogan's Lane" and "Back to Little Lon". In general his poetry has a somewhat deliberate though sincere if undistinguished simplicity.

**"Eugah"**

*Fiction*

*A Student of Women and Other Stories.* (Melb., G. Robertson.) 1899.

"Europa". See Welch, Sarah.

"Eva". See O'Doherty, Mary Anne.

Evans, Eleanor. See Turton, Eleanor.

Evans, G. C.

*Drama*

*The Stolen Will: An Australian Drama in a Prologue and Three Acts.*

In his *Stories Told Round the Camp Fire* (1881), pp. 256-314; also referred to on pp. 62-7.

*Fiction*

*Stories Told Round the Camp Fire.* Compiled from the Notebook of Mr Daniel Digwell, Hon. Sec. to the Bull Dog Literary Society. (Sandhurst [Bendigo, Vic.], J. G. Edwards.) 1881.

2nd ed. 1881.

The Commonwealth Library Catalogue (1911) entry inserts "R. P. Whitworth" after "Digwell", but lists the book under Evans, as also does the Mitchell Library. Whitworth was the author of *Australian Stories Round the Camp Fire* (1872). The tales in *Stories Told Round the Camp Fire* relate mainly to the Bendigo and Ballarat goldfields of the eighteen-fifties. The characters (members of the Bull Dog Literary Society) form also the cast of the three-act play *The Stolen Will* (pp. 256-314) ostensibly written by "Daniel Digwell" (p. 63).

Evans, George Essex

*Anthology* (with J. T. Ryan)

*The Antipodean: An Illustrated Annual.* Ed. by G. E. Evans and J. T. Ryan [and A. B. Paterson]. Nos 1-3. (Melb., G. Robertson.) 1893-7.

No. 3 was edited by "Banjo" Paterson, though the names of the original editors appeared on the title page. Among the contributors were G. Essex Evans, Jennings Carmichael, Sir Samuel Griffith, J. B. O'Hara, Sir Henry Parkes, David Blair, J. T. Ryan, T. W. Heney, Henry Lawson, E. C. Robin, A. B. Paterson, "Rolf Boldrewood", R. L. Stevenson, Nat Gould ("Verax"), Francis Kenna, J. Farrell, E. Favenc, J. Brunton Stephens, Ethel Turner, E. Dyson, R. Quinn, and "Steele Rudd".

*Poetry*

*The Repentance of Magdalene Despar, and Other Poems.* (Lond., Sampson Low.) 1891.

*In Tenebris Lux.* (Brisb., Warwick & Sapsford.) 1892.

*Loraine and Other Verses.* (Melb., G. Robertson.) 1898.

*Ode for Commonwealth Day.* (Syd., no imprint.) 1901.

A prize ode.

*The Crown of Empire.* (Melb., no imprint; set up by S. R. Simmons for Arbuckle, Waddell & Fawckner, Melb.) 1901.

Coronation ode.

*The Sword of Pain.* (Toowoomba, Weston & Harrison.) 1905.

*The Secret Key and Other Verses.* (Syd., Angus & Robertson.) 1906.

The unused original sheets were reissued in 1910 in two parts, entitled *The Secret Key and Other Verses* (with original title page dated 1906) and *Kara and Other Verses* (title page dated 1910.) The pagination of both parts corresponds with that of the original edition of 1906.

*Queensland, Queen of the North: A Jubilee Ode.* Decorations by Alek Sass. (Brisb., Government Printer.) 1909.

*Collected Verse.* . . . Introd. by Firmin McKinnon. Memorial ed. (Syd., Angus & Robertson.) 1928.

Referred to in Kellow's *Queensland Poets* (1930) and in H. A. Tardent's *Life and Poetry of George Essex Evans* (1913). J. J. Hilder produced a hand-lettered copy of Evans's poem, "A Pastoral", with illustrations.

George Essex Evans, born in London on 18th June 1863, came to Queensland in 1881, and began farming on the Darling Downs near Allora, but the venture was not a success. He then taught in private schools, took up journalism, and obtained employment in the Public Service, in the course of which he later wrote tourist guides and similar matter for the Government Tourist Bureau of Queensland. He died on 10th November 1909 at Toowoomba, where a monument to his memory was erected. Beginning with poems printed in the *Queenslander* during his farming days, he continued throughout his life to write for the press in both prose and verse.

Meditative, descriptive, and patriotic elements, alternatively predominant in Evans's poems, are combined in the one by which he is best known, "An Australian Symphony". It exhorts the spirit of Australia to expression "not as the songs of other lands" but from its unique manifestations:

*The gray gums by the lonely creek,  
The star-crowned height,  
The wind-swept plain, the dim blue peak,  
The cold white light,  
The solitude spread near and far  
Around the camp-fire's tiny star,  
The horse-bell's melody remote,  
The curlew's melancholy note  
Across the night.*

His "Women of the West", a tribute to bush womanhood, has gained recognition amongst Australian ballads. He wrote several long narrative poems. "The Repentance of Magdalene Despar" tells the tragedy of a young woman's faithlessness to an elderly husband. "La Vie

Malheureuse", in the same metre as Brunton Stephens's "Convict Once" is a story of love similarly but more deviously intercepted. In "The Revenge of Amos Mostyn" a man's vindictiveness is reversed by his sacrifice of his own life while defending his enemy. "Loraine" ends in a similar change of heart through the instrumentality of a child. In "John Raeburn" a man who has married after being treacherously led to believe that his beloved is dead brings about his own end through recklessness after encountering her alive. These poems contain effective descriptions of remoter parts of Queensland. The conventional romanticism of the themes imposes some limitations of treatment.

**Evans, Matilda Jane.** *See* "Franc, Maud Jeanne".

**Evans, Morva Elwy**

*Fiction*

*Liberty to Wonder.* (Melb., Cheshire.) 1944.

**Evans, Myfanwy**

*Fiction*

*Diggory Goes to the Never Never.* Drawings by M. Tempest. (Lond., Collins.) 1937.

Author of *No Rubbish Here* (1936), *The Painter's Object* (1937), and editor of *The Pavilion: An Illustrated Album of British Art* (1946).

**Evans, Nellie Alice**

*Poetry*

*The Remembered Valley and Other Poems.* (Syd., John Lynch.) 1947.

**Evans, Samuel**

*Poetry*

*The Yarra Bend, and Other Poems and Verses.* (Melb., Walker, May.) 1877.

**Evans, William James**

*Poetry*

*Rhymes Without Reason.* (Adel., J. L. Bonython.) 1898.

Evans was the son of "Maud Jeanne Franc" (Mrs E. Evans), who edited a volume, *Christmas Bells*, containing some of his stories (see under "Franc, Maud Jeanne").

**Evelyn, J.**

*Fiction*

*Captain Kangaroo: A Story of Australian Life.* (Lond., Remington.) 1889.

**Everall, Jean Irlen.** *See* McKenzie, Jean Irlen.

**Eville, James.** *See under* Carrington, Francis Thomas Dean.

**Ewart, Ernest Andrew** ("Boyd Cable")

*Fiction*

*By Blow and Kiss: The Love Story of a Man with a Bad Name.* (Lond., Hodder & Stoughton.) 1913.

Appeared as a serial under the title "Unstable as Water". 2nd ed. 1913.

*Between the Lines.* (Lond., Smith, Elder.) 1915.

*Doing Their Bit: War Work at Home.* Preface by D. Lloyd George. (Lond., Hodder & Stoughton.) 1916.

*Action Front.* (Lond., Smith, Elder.) 1916.

*Grapes of Wrath.* (Lond., Smith, Elder.) 1917.

*Front Lines.* (Lond., Murray.) 1918.

*Air Men o' War.* (Lond., Murray.) 1918.

*The Old Contemptibles.* (Lond., Hodder & Stoughton.) 1919.

*The Rolling Road.* (Lond., Hutchinson.) 1923.

Short stories. Also contains original introductory poem, "The Rolling Road".

*A Double Scoop.* (Lond., Hutchinson.) 1924.

Originally announced in 1923 under the title of "A Flight to Windward".

*Stormalong.* (Lond., Wright & Brown.) 1936.

*The Flying Courier.* (Lond., Wright & Brown.) 1936.

Author of *Labour and Profits* (1925), *British Battles of Destiny* (1926), *A Hundred Year History of the P. & O. Steam Navigation Company* (1937), and *Film Stories. Victory, Balacava*, etc. Also author of books for children, *Mates* (1929), and *The Wrist-Watch Castaways* (1929, 1932). The latter included a separately issued poem by Lord Dunsany entitled "Galleons".

Ernest Andrew Ewart, who wrote as "Boyd Cable", was a newspaper correspondent during the first world war, and the books listed from 1915 to 1919 are derived from that experience. In the foreword to *The Old Contemptibles* he avers that he is the originator of the appellation "Old Contemptibles", and explains how the term first came to be used. Ewart was born in India in 1878. His parents came from Scotland, where he himself was educated. He was also a scholar of Bedales. After service as a scout in the South African War he followed many vocations. He migrated to Australia and roamed the country, and contributed to the *Bulletin*, the *Lone Hand* and other journals. He died in 1943.

**Ewers, J. K.**

*Criticism*

*The Great Australian Paradox.* (Perth, Carroll's.) 1940.

Presidential address to the Fellowship of Australian Writers (W.A. section).

*Tell the People!* (Syd., Currawong.) 1943.

*Creative Writing in Australia: A Critical Survey.* (Melb., Georgian House.) 1945.

*Fiction*

*Money Street.* (Lond., Hodder & Stoughton.) 1933.

Aust. ed. (Perth, Paterson's.) 1948.

*Fire on the Wind.* (Lond., Hodder & Stoughton.) 1935.

*Tales From the Dead Heart.* Illust. (Syd., Currawong.) 1944.

American ed., entitled *Written in Sand*. (N.Y., Dutton.) 1947.

*Men Against the Earth.* (Melb., Georgian House.) 1946 [1947].

*For Heroes to Live In.* (Melb., Georgian House.) 1948.



Harvest and Other Stories. (Syd., Angus & Robertson.) 1949.

*Poetry*

Boy and Silver. Decorations by Porter. (Freemantle, Porter & Salmon.) 1929.

Author of *The Story of the Pipe Line* (1935), *Perth Boys' School 1847-1947* (1947), *The Western Gateway* (1948), and English text-books.

John Keith Ewers was born in 1904 at Subiaco, Western Australia, and after training at the Western Australian Teachers' College became a school-teacher in 1924, was afterwards assistant master at the Perth Boys' School, but in 1947 turned to writing as a profession. *Boy and Silver* is a long simple story in verse with adolescence for its theme, related to the parallel growth of Silver, a young kangaroo deserted by its mother, and the boy's companionship with his other pets. The first novel, *Money Street*, concerns a crippled ex-soldier in relation to the people who are his neighbours in a side street of Perth. In *Fire on the Wind* a bigoted Gippsland farmer, David Colliver, dominates his family except his youngest daughter, Mary, who says, "You see, he's never let any of the others do what they want to, so now they never want to do it." A bushfire which comes towards the end is ominously imminent throughout. *Men Against the Earth* is the story of a farmer and his struggles in bringing up a family, prominent among whom is his daughter, Arvie. In the sequel, *For Heroes to Live In*, she marries her former school-teacher when he returns from the first world war and turns farmer. The two books provide a faithful picture of life in the Western Australian wheat country. *Tales from the Dead Heart* is a series of stories relating to the aborigines, their customs and legends. *Harvest and Other Stories* consists of stories sketched into aspects of town and country life in Western Australia, with echoes of the second world war period. *Tell the People* is

concerned with the writings of Joseph Furphy, more particularly as regards their democratic message.

**Ewes, Basil**

*Fiction*

Empire. (Lond., Simpkin Marshall; Melb., G. Robertson.) 1906.

**Ewing, Robert Kirkwood**

*Poetry*

Filings of Time. (Launceston, R. Harris.) 186-.

Includes sonnets, sacred poems and miscellaneous poems, separately paginated.

**Exon, Edwin**

*Poetry*

The Lost Flower Found and Other Poems. (Melb., Evans & Foster.) 1862.

The Victorian Jubilee Ode. Written by Edwin Exon and composed by Alfred Plumpton expressly for the Metropolitan Liedertafel, Melbourne. (Melb., Allan.) 1887.

Lyrical Dramas, Poems and Translations. (Melb., S. Mullen.) 1888.

In Memoriam Samuel Mullen. (Melb., no imprint.) 1890.

Poems. (Melb., Atlas Press.) 1907.

Poems. (Melb., Lothian.) 1907.

Cranmer. (Melb., Lothian.) 1907.

**Eyre, Hal**

*Fiction*

Hilarities: The Thirty Nine Indefinite Articles, Selected by L. Lucas. Foreword by J. Le Gay Brereton. (Syd., Angus & Robertson.) 1929.

Author also of *Betty and the Bears*, bush fantasies for children (1932).

# F

"F.J.D." *See* Donohue, Frank.

**Fairfax, Elizabeth**

*Fiction*

Garden o' Memories and Other Stories. (Melb., Melville & Mullen.) 1921.

**Fairfax, James Griffyth**

*Poetry*

The Gates of Sleep and Other Poems. (Lond., E. Mathews.) 1906.

Poems. (Lond., Smith, Elder.) 1908.

The Troubled Pool and Other Poems. With etchings by Lionel Lindsay. (Lond., Smith, Elder.) 1911.

The Horns of Taurus. (Lond., Smith, Elder.) 1914.

Side Slips: A Collection of Unposted Postscripts, Admissions and Asides. Illust. (Lond., Max Goschen.) 1914.

The Temple of Janus: A Sonnet Sequence. (Lond., Smith, Elder.) 1917.

Mesopotamia: Sonnets and Lyrics at Home and Abroad, 1914-1919. (Lond., Murray.) 1919.

Carmina Rapta. (Lond., E. Mathews.) 1919.  
Verse translations, etcetera.

The Fifth Element. (Lond., Murray.) 1937.

**Fairfax, Mackenzie**

*Fiction*

Some Platitudes and Some Sights. (Lond., Everett.) 1910.

The Wiles of Wives and Others. (Lond., Hayman.) 191-.

*Author of Humana's Quest: A Rhyme for Children.*

**Fairnsbridge, C. W.**

*Fiction*

Range Battle. (Syd., Transport Publ. Co.) 1946.

**Falconbridge, Charles S.**

*Poetry*

Southern Songs: A Varied Collection of Songs, Poems and Sea Ballads. (Melb., Fysh.) 1900.

Ballads by Land and Sea. (Melb., Fysh.) 1902.

"Falder". *See under* Kaleski, Robert.

**Falk, A. R.**

*Fiction*

Red Star. Illust. (Syd., Bookstall.) 1923.

**Falk, David G.**

*Fiction*

Rick, or The Récidiviste: A Romance of Australian Life. (Lond., Trischler.) 1891.

A Castaway of the Barrier. (Lond., Unwin.) 1896.

**Fallow, Lance**

*Poetry*

Silverleaf and Oak. (Lond., Macmillan.) 1906.

An Amplifier Sky. (Lond., Macmillan.) 1909.

Unending Ways. (Melb., Vidler.) 1926.

Hostage and Survival. (Syd.) 1939.

The author's first volume was published when he resided in South Africa and the second was written prior to his arrival in Australia. Referred to in Kellow's *Queensland Poets* (1930).

**Fane, Margaret**

*Fiction*

The Happy Vagabond, by Margaret Fane and Hilary Lofting. (Syd., Cornstalk.) 1928.

A collection of short stories centred round the wanderings in New South Wales of a tinker and vocalist.

Margaret Fane was born in Camberwell, Melbourne, in 1888, and educated privately. She contributed stories and verse to leading Australian journals. For particulars about Lofting, see under his entry.

**Farjeon, B. L.**

*Fiction*

Shadows on the Snow: A Christmas Story. Illust. by N. Chevalier. (Dunedin, W. Hay.) 1865.  
Engl. ed. (Lond., Hutchinson.) 1903.

Grif: A Story of Colonial Life. (Dunedin, W. Hay.) 1866.

Grif: A Story of Australian Life. 2 vols. (Lond., Tinsley.) 1870.

Another ed., in 1 vol. 1871.

11th ed. (Lond., Ward & Downey.) 1893.

Joshua Marvel. 3 vols. (Lond., Tinsley.) 1871.

Another ed., in 1 vol. 1872.

London's Heart. 3 vols. (Lond., Tinsley.) 1873.

Another ed., in 1 vol. 1874.

Christmas Stories: Blade-o'-Grass; Golden Grain; and Bread and Cheese and Kisses. Illust. (Lond., Tinsley.) 1874.

Separately published (?) before 1874. Reprinted separately by Hutchinson in 1899, 1901. An allegory, *The King of No-Land*, was published before 1875.

Jessie Trim. (Lond., Tinsley.) 1875.

At the Sign of the Silver Flagon. 3 vols. (Lond., Tinsley.) 1876.

Another ed., in 1 vol. 1876.

Love's Victory. (Lond., Tinsley.) 1876.

Solomon Isaacs: A Christmas Story. (Lond., Tinsley.) 1877.

Master Fink's Apprenticeship. (Hobart.) 1882.

In *Garnet Walch's Illustrated Australian Annual*.

Reissued. (Fitzroy, Melb., F. White.) 1887.

- The House of White Shadows. 3 vols. (Lond., Tinsley.) 1884.  
Another ed., in 1 vol. 1887.
- Great Porter Square: A Mystery. 3 vols. (Lond., Ward & Downey.) 1884.  
Another ed., in 1 vol. 1888
- Self-Doomed. (Lond., Griffith.) 1885.
- Christmas Angel. Illust. (Lond., Ward & Downey.) 1885.  
Aust. ed. entitled *Molka's Christmas Angel*. (Melb., S. Mullen.) 1885.
- The Sacred Nugget: An Australian Story. 3 vols. (Lond., Ward & Downey.) 1885.  
Aust. ed. (Melb., G. Robertson.) 1885
- The Golden Land, or Links from Shore to Shore. Illust. (Lond., Ward Lock.) 1886.  
Aust. ed. (Melb., Cole.) 1887.
- Nine of Hearts. (Lond., Ward & Downey.) 1886.
- The Tragedy of Featherstone. 3 vols. (Lond., Ward & Downey.) 1886.  
Another ed., in 1 vol. 1889.  
Aust. ed. (Melb., G. Robertson.) n.d.
- In a Silver Sea. 3 vols. (Lond., Ward & Downey.) 1886.  
Another ed., in 1 vol. 1887
- Three Times Tried. (Lond., S.P.C.K.) 1886. (Penny Library of Fiction.)
- A Secret Inheritance. 3 vols. (Lond., Ward & Downey.) 1887.
- While Golden Sleep Doth Reign. Illust. (Lond., Isbister.) 1887.  
*Good Words*: Christmas story.
- Devlin the Barber. (Lond., Ward & Downey.) 1888.
- Miser Farebrother. 3 vols. (Lond., Ward & Downey.) 1888.  
Another ed., in 1 vol. 1889
- Toilers of Babylon. 3 vols. (Lond., Ward & Downey.) 1888.  
Another ed., in 1 vol. 1889  
Aust. ed. (Melb., G. Robertson.) 1889.
- A Young Girl's Life. 3 vols. (Lond., Ward & Downey.) 1889.  
Aust. ed. (Melb., E. A. Petherick.) 1890.
- Blood White Rose. (Lond., Trischler.) 1889.
- Dr Glennie's Daughter: A Story of Real Life. (Lond., Hurst & Blackett.) 1889.
- The Duchess of Rosemary Lane. (Lond., F. V. White; Melb., G. Robertson.) 1889.
- A Strange Enchantment. (Lond., F. V. White.) 1889.
- Basil and Annette. 3 vols. (Lond., F. V. White.) 1890.  
Another ed., in 1 vol. 1891.  
Aust. ed. (Melb., Petherick.) 1891.
- The Mystery of M. Felix. 3 vols. (Lond., F. V. White.) 1890.  
Another ed., in 1 vol. 1891
- The Peril of Richard Pardon. (Lond., F. V. White.) 1890.
- A Very Young Couple. (Lond., F. V. White.) 1890.
- For the Defence: A Story of Human Nature. (Lond., Trischler.) 1891.

- The Shield of Love. (Lond., Simpkin.) 1891.  
Arrowsmith's Christmas Annual
- The March of Fate. 3 vols. (Lond., F. V. White.) 1892.  
Another ed., in 1 vol. 1893
- The Last Tenant. (Lond., Hutchinson.) 1893.
- Something Occurred. (Lond., Routledge.) 1893.
- Aaron the Jew. 3 vols. (Lond., Hutchinson.) 1894.  
Another ed., in 1 vol. 1894
- The Betrayal of John Fordham. (Lond., Hutchinson.) 1896.
- Miriam Rozella. (Lond., F. V. White.) 1897.  
*Also published by Hutchinson, London:*
- Samuel Boyd of Catchpole Square: A Mystery. 1899.
- The Mesmerists. 1900.  
Includes a play.
- Pride of Race in Five Panels. 1901.
- An Island Pearl. 1902.  
Reprinted Christmas story.
- The Mystery of the Royal Mail. 1902.
- The Amblers. 1904.
- The Clairvoyante. 1905.
- Mrs Dimmock's Worries. 1906.

Several Farjeon novels were published in Australian editions by S. Mullen, G. Robertson, and Petherick. *Shadows on the Snow* begins and ends in Devonshire, and the middle part relates to the gold-diggings in Victoria and New Zealand. *Grif* is a story of a waif of the slums of Melbourne in the gold-digging and bush-ranging days, some aspects of which it describes. It follows the manner of Dickens in its exhibition of childhood endurance of evils and cruelty incidental to poverty, with the goodness of Grif paramount despite these disadvantages. An adventurous element is introduced in *Joshua Marvel*, in which an English youth goes to sea on a ship which trades to and from Sydney and is eventually wrecked off the north-east coast of Australia. In *At the Sign of the Silver Flagon* a Victorian mining town is the scene of the fortunes of a theatrical troupe, the leading lady of which eventually returns to Devonshire as wife of the actor-manager. In *The Sacred Nugget* an eccentric immigrant who has made a fortune is deceived into accepting as his daughter an actress from England, though the rightful heiress turns out to be her maid. It has descriptions of Melbourne in the gold-rush days, with scenes at the old Bull and Mouth and Criterion hotels. *The Golden Land* is a simple immigrant story for children. *While Golden Sleep Doth Reign* depicts strange experiences of an immigrant on the Dunolly diggings. *Basil and Annette* is concerned with incidents on the Queensland goldfields. *The Betrayal of John Fordham* reverts to the Victorian goldfields and Melbourne. Other books connected in varying degrees with Australia are *Bread and Cheese and Kisses*, *The Tragedy of Featherstone*, *Devlin the Barber*, *Dr Glennie's Daughter*, *The Duchess of Rosemary Lane*, *The March of Fate*, *The Last Tenant*, *Aaron the Jew*, and *Mrs Dimmock's Worries*.

Benjamin Leopold Farjeon was born in London in 1838 of Jewish parents. He broke away from the family religious faith, and thus seems to have been partly the cause of his departure to Australia in 1854. After newspaper experience on the Victorian goldfields he went to New Zealand in 1861 and became sub-editor of the *Otago Daily Times*, which, owned and controlled by Julius Vogel, was the first daily newspaper in New Zealand. He dedicated his first book, *Shadows on the Snow*, to Charles Dickens, to whom he sent a copy. He apparently interpreted the kindly reply he received as an encouragement, and returned to London. With *Grif*, the most popular of his works, began his successful career there as a novelist. He is thus connected with Australia as a writer only by his

experience here for seven years as a young man. He died in 1903, survived by a widow, three sons and a daughter. Of his children Herbert and Eleanor became well known as writers, and Harry Farjeon as a musician and composer. Some biographical details are contained in Eleanor Farjeon's *A Nursery in the Nineties* (1935). Farjeon is included in *Half Hours with Representative Novelists of the Nineteenth Century*, edited by Mackenzie Bell (1927). In general his novels, vividly if not profoundly, depict with sympathy the life of the poor; some of them show special regard for the qualities of the Jewish race to which he himself belonged; and others have themes of crime and mystery. Those more particularly relating to Australia are briefly described at the foot of the list above.

**Farley, Jessica May** (Mrs Collins)

*Poetry*

Verses. (Rylington, Robe Terrace, Medindie, S.A., the author; printed by E. J. McAlister & Co., Adel.) 1910.

**Farley, Richard**

*Fiction*

Gunsmoke: A New Western Novel. (Melb., Colorgrature.) 1949.

**Farmer, F. Rhodes**

*Fiction*

Thirsty Earth. (Lond., Longmans.) 1934.

"Farrell, Agnes". See under Adams, Francis.

**Farrell, Daisy** (née Brabin)

*Fiction*

Filaments Unweft, by Daisy Brabin. (Melb., Bruce & Davies.) 1908.

**Farrell, John**

*Po try*

Ephemera: An Iliad of Albury, by J. O'Farrell. (Albury, N.S.W., Border Post.) 1878.

Two Stories: A Fragmentary Poem. (Melb., A. H. Massina.) 1882.

How He Died and Other Poems. (Syd., Turner & Henderson.) 1887.

Of the poems included in this volume only three, "How He Died", "Gordon", and "The Bell of Ly-ee" are included in later editions.

Engl. ed. (Lond., Milford.) 1913.

Australia to England. (Syd., Angus & Robertson.) 1897.

My Sundowner and Other Poems. Ed., with memoir and notes, by Bertram Stevens. (Syd., Angus & Robertson.) 1904.

This ed. entitled *My Sundowner and Other Poems* includes only three of the poems published in the original collection entitled *How He Died and Other Poems*, but the poems included in later editions of the latter are identical with those published in this edition of *My Sundowner and Other Poems*.

How He Died and Other Poems. (Syd., Turner & Henderson.) 1887. (Subscribers' ed.)

Another ed. (Syd., Angus & Robertson.) 1905.

Reprint of *My Sundowner and Other Poems*. Other editions published, including one in 1907.

John Farrell was born in Buenos Aires on 18th December 1851, and a year later was brought by his parents to Victoria, where his father turned from digging for gold at Ballarat to carrying in the Rushworth district, and then became a farmer at Maldon. Farrell had little schooling. He worked on the farm, and at the age of 19 took employment with a brewer at Bendigo. With an interlude in Queensland at mining and more farm work, he intermittently continued in the brewing trade in Victoria and New South Wales until about 1887. He then sold an interest he had acquired in a brewery at Goulburn, and bought a newspaper, the *Lithgow Enterprise*. This was followed by other journalistic experiences, in the course of which he was for a time on the staff of the *Sydney Daily Telegraph*, and he was afterwards associated with it as a contributor until towards the end of his life. He died on 8th January 1904. Personal tributes to him by other writers are printed at the end of *How He Died and Other Poems*, and some particulars concerning him are contained in *The Early History of Baringhup*, compiled by D. Thomas (Bendigo, Cambridge Press, 1950). He was among the earliest of the *Bulletin* balladists. His first contribution to that journal, in which most of his verse appeared, was "Jenny: An Australian Story", printed serially in 1882. The title poem of *How He Died and Other Poems*, with its story of a ne'er-do-well's sacrifice, is typical of the more sentimental verse narratives of the balladry which ensued, and to which Farrell's belongs without any specially distinguishing quality. His more meditated poetry is represented at its best by "Australia to England" and a sonnet at the end of the 1905 volume.

**Farrow, John Villiers**

*Fiction*

Laughter Ends. (Lond., J. Long.) 1933.

Author of *Damien the Leper* (1937), and *Pageant of the Popes* (1943).

**Farwell, George**

*Fiction*

Surf Music and Other Stories. (Syd., Australasian Publ. Co.) 1950.

Author of *Down Argent Street* (1948), *Traveller's Tracks* (1949), *Land of Mirage* (1950), and, with F. H. Johnston, *This Land of Ours* (1949).

George Michell Farwell was born in 1911 at Bath, England. From 1946 to 1948 he edited *Australian Book News* and in 1949 became feature editor of *Air Travel*. His stories have a wide range of Australian life, town and country, with an interest more circumstantial than directly active, and inclining to adverse situations in the contemporary open-eyed manner.

**Fatal Quest, The, or The Lost Son**, by A Lady in the New England District. (Syd., E. Becke.) 1872.  
Poetry.

**Father Time's Xmas Annual**. Illust. by J. Wiseman. (Syd., W. H. Honey.) 1930.  
Contributors include Ruth Bedford, Elsie Cole, June Turner, Elizabeth Powell, and Margaret Swann.

**Faucett, Frances**

*Fiction*

**Thou Must Write: [and] A Bushman's Story**. [Anon.] (Syd., F. Cunninghame.) 1886.  
The first item is a poem, the second a ghost story of Narrandera.

**Faunce, Evelyn**. *See under Binstead, W. H.*

**Favenc, Ernest**

*Fiction*

**The Last of Six: Tales of the Austral Tropics**. (Syd., Bulletin Co.) 1893.  
Another ed., entitled *Tales of the Austral Tropics*. (Lond., Osgood) 1894.

**The Secret of the Australian Desert**. Illust. by P. F. S. Spence. (Lond., Blackie.) 1895.

**Marooned on Australia: The Narrative by Diedrich Buys of his Discoveries and Exploits in Terra Australis Incognita about the year 1630**. Illust. by P. F. S. Spence. (Lond., Blackie.) 1896.  
Another ed. (Lond., Blackie.) 1905.

**The Moccasins of Silence**. Ed. by Armand Jerome. (Syd., Melb., G. Robertson.) 1896.

**My Only Murder and Other Tales**. (Syd., Melb., G. Robertson.) 1899.

*Poetry*

**Voices of the Desert**. (Lond., E. Stock.) 1905.

Represented in *The Bulletin Story Book* (1901), *Rowlandson's Success*, Nos 1-2 (1907-8), and *Mackness's Australian Short Stories* (1928). Author of *The Great Australian Plain* (1881), *Western Australia: Its Past History, Its Present Trade and Resources, Its Future Position* (1887), *History of Australian Exploration, 1788-1888* (1888), *Physical Configuration of the Australian Continent* (1905), and *The Explorers of Australia and their Life-Work* (1908).

Ernest Favenc was born in London in 1845 or 1846. After education in England and Germany he came to Australia in 1863. A year in Sydney was followed by station experience in North Queensland. He wrote for the Press, and in 1878 was commissioned by the *Queenslander* to traverse a proposed railway route through north-west Queensland to Darwin. He afterwards explored country south of the Gulf of Carpentaria and in the north-west of Western Australia. He died on 14th November 1908. He was one of the first to write imaginatively of the inland. The poems in *Voices of the Desert* evoke in acceptable verse the silent emptiness he found in the interior. His stories of the region have a similar starkness, with incidental descriptions of that "riverless Australia", as in "Lucky Meeting" and "A Cup of Cold Water". Their tendency is towards melodramatic situations, and he sometimes

mingles supernatural or fantastic elements with his inland themes, as in "Spirit Led", "The Track of the Dead" and "A Haunt of the Jinkarras". The humorous side of his work is represented by "The Parson's Blackboy", who turns out to be a girl; "The Rumford Plains Tragedy", initially suggestive of a crime which is revealed as the killing of a pet emu, and a similar deception in "Tranter's Shot". These are all contained in *The Last of Six*. The title-story of that collection depicts the grim outcome, on an Australian shore, of an escape from a French penal island in the Pacific. An Oceanic setting is used for several stories in *My Only Murder and Other Tales*, along with stories of North Queensland, some with city contacts. Of the three novels, *The Secret of the Australian Desert* concerns the fate of the explorer Leichhardt, and *Marooned on Australia* is based on the wreck of Pelsart's ship, the *Batavia*, in the Abrolhos Islands off the coast of Western Australia in 1629 and the voyage of De Gonnville in 1503. Both are written in the simple manner of books for juvenile reading. *The Moccasins of Silence*, the title of which is an allusion to a foot-covering used by some Queensland aborigines in the story, is an adventurous romance ending in Timor.

**Faviell, Laura**

*Poetry*

**The Distant Star and Other Verses**. (Syd., Dey.) 1946.

**Fawcett, Dorothy F.**

*Poetry*

**The Seller of Dreams**. (Auburn, N.S.W., L.E.C.O. Educational Texts.) 1936.

**Fawcett, J. W.**

*Poetry*

**Songs and Recitations of the Australian Bush**. (Townsville, Qld.) 1896.

**Fay, William Augustus T.**

*Fiction*

**Pungawerawera, or Three Musketeers of the Turf**. (Ballarat, Vic., J. Curtis.) 1896.

"Fearn, John". *See* Wannan, John Fearn.

**Featherstone, Dorothy**

*Poetry*

**Katoomba Falls, and Other Australian Verses**. (Syd., G. B. Philip.) 1921.

**Fellowes, Ethela Ruth (née Hale) ("J. T. Hodgen")**

*Fiction*

**A Matter of Colour**, by J. T. Hodgen. (Adel., Hassell.) 1925.  
Short sketches relating to forestry.

**Fels, Werner**

*Poetry*

The Riverside Saga. (Williamstown, Melb., Bracken.) 194-.

The Lady with the Red-brown Hair and Australian Verse. (Melb., Cyril Goode.) 1949.

**Felton, Myra**

*Fiction*

Eena Romney, or Word Pictures of Home Life in New South Wales. (Syd., J. L. Holmes; Lond., Griffith, Farran.) 1887.

**Fenn, George Manville**

*Fiction*

Eli's Children: The Chronicles of an Unhappy Family. (Melb.) 1890.

A Double Knot. (Melb.) 1891.

A Fluttered Dovecote. (Lond., Ward & Downey.) n.d.

In the Mahdi's Grasp. (Lond., Dean.) n.d.

The Dingo Boys, or The Squatters of Wallaby Range. (Lond., Routledge.) 1892.

First in the Field: A Story of New South Wales. (Lond., Partridge.) 1894.

"Fennimore, Stephen". See Collins, Dale.

"Fenton". See O'Dowd, Bernard.

**Fenton, F. W.**

*Anthology*

This Side Up: A Hamper of Holiday Fare. Ed. by F. W. Fenton. (Melb., W. H. Williams.) 188-.

Contributors include Garnet Walch, Donald Cameron, and Grosvenor Bunster.

**Fergus, Robert Morrison**

*Fiction*

Little Australian Pioneers. Illust. (Lond., Hutchinson.) 1928.

Adventures of a young Australian in Queensland, written from a patriotic motive; includes original verses.

*Poetry*

Australian Book of Poems. (Melb., Spectator Co.) 1934.

Author of *Life's Second Innings* (1927), and *Australian Industrial Good Will* (1924).

**Ferguson, Archibald Charles**

*Poetry*

Cheering Rays for Leisure Moments. (Ballarat, Vic., Rider & Mercer.) 1891.

**Ferguson, Jessie**

*Poetry*

White Australia and Other Poems. (Syd., R. P. Paterson.) 1914.

**Ferguson, W. B. M.**

*Fiction*

Garrison's Finish: A Romance of the Race-course. (Syd., Melb., G. Robertson.) 1917.

"Ferguson, W. Humer"

*Fiction*

A Blood-curdling Romance: The Mystery of a Wheel-barrow, or Gaboriau Gaborooed: An Idealistic Story of a Great and Rising Colony. (Lond., Walter Scott.) 1888.

Aust. ed. (Syd., Edwards, Dunlop.) 1888.

Apparently a skit on Fergus Hume's *Mystery of a Hansom Cab* (1886).

**Fernandez, Brian A. John**

*Poetry*

Australia Awake! and Other Poems. (Riverton, S.A., H. J. Weckert.) 1941.

**Fernd, Arch**

*Fiction*

Dockland Killer. (Syd., Currawong.) 1943.

**Ferrar, William Moore**

*Fiction*

The Dream of Ubertus. [Anon.] (Hobart Town, J. Walch.) 187-.

Artabanzanus: The Demon of the Great Lake; An Allegorical Romance of Tasmania, Arranged from the Diary of the late Oliver Ubertus. (Lond., Elliot Stock.) 1896.

A poem by Ferrar is included in Sladen's *Australian Poets, 1788-1888*. He was also the author of *The Sun of Righteousness and the Dark River* (1885). His Tasmanian novel, "The Maxwells of Bremgarten", was serialized in the *Launceston Examiner* in 1867-8.

"Ferres, Arthur". See Kevin, John William.

**Ferris, Lynn**

*Fiction*

John Heathlyn of the Otway. (Lond., Heath Cranton.) 1916.

Record of the work of a bush missionary in a settlement in the Otway Forest.

**Ffrench, Evelyn**

*Poetry*

Verses from the Bland. (Melb., Melville, Mullen & Slade.) 1899.

Ffeyne-Guillmayne, Henry de. See De Ffeyne-Guillmayne, Henry.

**Field, Barron**

*Poetry*

First Fruits of Australian Poetry. (Syd., George Howe, Government Printer.) 1819.

2nd ed., with additions. (Syd., Robert Howe, Government Printer.) 1823.

Modern ed. edited, with a preamble and notes, by Richard Edwards. With wood engravings by Roderick Shaw. (Syd., Barn-on-the-Hill.) 1941.

Barron Field, born in 1786, came to Australia in 1817 as Judge of the Supreme Court of New South Wales. His *First Fruits of Australian Poetry* is of interest mainly as the earliest publication in book form of verse written in Australia. He announced it accordingly:

*I first adventure; follow me who list,  
And be Australia's second harmonist.*

It contained only two items, "Botany Bay Flowers" and "The Kangaroo". Field, who was a friend of Charles Lamb, is "B.F." of the essayist's "Distant Correspondents", and Lamb reviewed the verses, with not unequivocal commendation, in the *Examiner*, 16th January 1820. The second edition of *First Fruits of Australian Poetry* contained four additional poems. All were reprinted as an appendix to Field's *Geographical Memoirs of New South Wales* (1825). He left Australia in 1824, and was afterwards Chief Justice at Gibraltar, where he published further verses in *Spanish Sketches* (1841). He edited Shakespearian and other texts. He died in England in 1846. The edition of *First Fruits of Australian Poetry* edited by Richard Edwards contains a preamble and notes, and reprints Lamb's review, but omits one of the poems which Field added to the 1923 edition. Field is the subject of an essay in *Singing to the Cattle* (1947), by Brian Elliott.

**Field, Catherine.** See Stow, Catherine.

**Field, J. T.**

*Poetry*

For God and His Work. (Geelong, Vic. Thacker.) 1897.

**Fielden, Lorna**

*Poetry*

The Gardener's Warning! Introd. by Edna Walling. (Melb., the author.) 1947.

**Fielding, Sydney Glanville**

*Fiction*

The Southern Light. Illust. (Lond., Ward Lock.) 1895.

Down to the Sea in Ships. Illust. by D. H. Souter. (Syd., W. Brooks.) 1900.

The New Vicar of Wakefield. Illust. (Syd., W. Brooks.) 1902.

Australia A.D. 2000, or The Great Referendum. (Syd., W. Andrews.) 1917.

*Poetry*

The Castaway and Other Poems. (Syd., G. Robertson.) 1884.

Author of *The Great Question of the Age: Two Eastern Sermons* (1892), *Westminster Abbey* (1915), and *The Master Builder* (1922).

**Filson, Minnie Agnes.** See "Ricketty Kate".

**Finkelstein, Millie**

*Fiction*

The Newest Woman: The Destined Monarch of the World. (Melb., Melbourne Sportswoman.) 1895.

Another ed. (Fitzroy, F. Finn.) 1895.

**Finlay, Mrs Eileen**

*Fiction*

The Caravan Passes: A Family Saga. (South Melb., Popular Publications.) 1941.

Galleon—Proudly Sailing. (Melb., National Press.) 1945.

Miniatures of Life. (Melb., the author.) 1946.  
*Short stories.*

The Hills of Home. (Melb., National Press.) 1947.

Crying in the Wilderness. (Syd., Publishers Distributing Co.) 1948.

The Caravan Returns. (Syd., Publishers Distributing Co.) 1949.

Journey of Freedom. (Syd., Publishers Distributing Co.) 1950.

Author of *The Amateur: Being an Answer to The Specialist* (1943), by Mrs E. F. Bosworick.

**Finn, Edmund**

*Fiction*

A Priest's Secret: Under Seal of Confession. (Melb., A. McKinley.) 1888.

The Hordern Mystery. (Melb., A. McKinley.) 1889.

Advertisement refers to "Aaron's Serpent" and "The Skeleton in the Cupboard of George Rectling". Finn was a son of Edmund Finn ("Garryowen"), q.v.

**Finn, Edmund ("Garryowen")**

*Fiction*

Der Eggsberiences ov Hans Schwartz: With Humorous Interleaves. (Melb., A. McKinley.) 1878.

Finn was also the author of *The "Garryowen" Sketches, Historical, Local and Personal* (1880), and *Chronicles of Early Melbourne, 1835-52* (1888). He contributed the letterpress to *Socialities, from Punch* (Melb., 1882, 1884, etc.), and *Punchialities* (1883), illust. by T. Carrington. He also edited *The Cyclorama of Early Melbourne* (n.d.). "Garryowen: What it Means and Who He is" from *The Garryowen Sketches* was included in *Australian Essays*, selected by G. H. Cowling and "Furnley Maurice" (1935). Finn, born in Tipperary, Ireland, in 1819, migrated to Melbourne in 1841. He became a regular contributor to the contemporary press, including the *Morning Herald*. He was clerk to the Legislative Council from 1858 to 1886 and died in 1898.

**Finn, Mary Agnes**

*Fiction*

A Broken Rosary and Other Stories. (Syd., Finn Bros.) 1900.

Also author of *Monica's Trial: A Story for Girls* (1929).

**Finnamore, John***Drama*

Enderby: A Tragedy. (Melb.) n.d.

Francesca Vasari: A Tragedy in Five Acts. (Melb., W. H. Williams.) 1865.

Carpio: A Tragedy in Five Acts. (Melb., G. Robertson.) 1875.

**Finnemore, John***Fiction*

Lone Patrol. (Lond., Chambers.) 1910.

**Finnin, Mary***Poetry*

*Published by W. A. Hamer, Melbourne:*

A Beggar's Opera. 1938.

Look Down, Olympians. 1939.

Royal. 1941.

Alms for Oblivion. 1947.

Also author of a book for children, *The Book of Bauble* (1945).

Mary Finnin (Mrs J. J. Connellan) was born at Geelong, Victoria, and was for a time art mistress at the Church of England Boys' Grammar School there. Her poetry consists of an even lyricism more often resolved into comment than image. There are reflections on a contemporary world bruised by war, and a feeling for local associations, as when rains "lull in their beds the men who dream of crops", or through scenes visualized, for instance "Near Kosciusko":

*This little tarn of magic—crystal cup  
Holding a mountain image two miles high.*

An occasional lighter familiarity is exemplified in "Brother Berg", which suggests the affinity between a cube in a gin-squash and a massive drift of the Antarctic. A recurring consciousness of our destiny of "dust, that provides for worms dark places", is offset by satisfaction in more comfortable meanings, such as the fact that the same element "holds from the sea the windy nests of plovers".

**Finton, Reg L.***Fiction*

The Mysterious Shot. (Syd., Associated General Publications.) 1945.

Published with *Death Trap*, by Percy G. Randolph.

"Firenze". See Hayward, Florence.

**Fisher, Edmund***Poetry*

The Kiss of Dolly Day and Other Cynical Rhymes for Recitation, including The Billiard Marker's Yarn. Illust. by Phil May, G. W. Lambert, B. E. Minns, D. H. Souter, A. Sass, and G. R. Ashton. (Melb., Cole.) 1912.

One poem, "By the Open Grave", is distributed among the advertisements with separate pagination. Another issue has cover entitled "The Billiard Marker's Yarn and Other Humorous Recitations".

**Fisher, Mrs Hannah***Poetry*

Original Poems. (Ballarat, Vic., F. W. Pinkerton.) 1889.

**Fisher, Lala***Anthology*

By Creek and Gully: Stories and Sketches, Mostly of Bush life, Told in Prose and Rhyme, by Australian Writers in England. Ed. by Lala Fisher. (Lond., Unwin.) 1899.

Contributors include Lala Fisher, Mrs Patchett Martin, H. B. Marriott Watson, Margaret Thomas, E. W. Hornung, A. Patchett Martin, Hume Nisbet, Mrs Caffyn ("Iota"), Oliphant Smeaton, Douglas Sladen, E. S. Rawson, John Elkin, Mrs Campbell Praed, Louis Becke, and Frank Richardson.

*Poetry*

A Twilight Teaching and Other Poems. (Lond., Unwin.) 1898.

Grass Flowering. (Syd., Caxton Printing Works.) 1915.

Earth Spiritual. Drawings by Tom Ferry. (Syd., Caxton Printing Works.) 1918.

Lala (Mrs F. G.) Fisher (*née* Richardson), born in 1872 at Rockhampton, became a journalist, went to London, and on her return was associated with *Steele Rudd's Magazine* and afterwards with the *Theatre Magazine* in Sydney. She died in 1929. Her poems of nature, though occasionally crystallized by fancy as in "Sanctuary", lack the impetus she gains from human themes, as when she takes the ugly subject of the violator in "Victim", a sonnet. The advantageous tightening of her verse when she uses this form is illustrated also in "The Eroica Symphony", in which she finds the music suggestive of a time when

*Just as they went away, untouched by pain,  
The dead of all wars will come marching home.*

Fisher, Thistle M. C. See Anderson, Thistle M. C.

**Fishman, Frank***Fiction*

Beyond Tahiti. (Melb., Hallcraft Publ. Co.) 1949.

**Fison, Lorimer***Fiction*

Tales from Old Fiji. With introd. Illust. (Lond., De La More Press.) 1904.

Lorimer Fison, M.A., D.D., was a distinguished Australian ethnologist. He was born at Barnumham, Suffolk, in 1832, and after leaving Caius College, Cambridge, came to the Victorian goldfields in 1856. He was ordained a Wesleyan minister in 1864 and served for eighteen years as a missionary in Fiji. He collaborated with Dr A. W. Howitt in the first systematic account of Australian aborigines, *Kamilaroi and Kurnai* (1880). He was also the author of *Land Tenure in Fiji* (1881), and scientific papers, and was editor of the *Spectator*, Melbourne, from 1888 to 1905. He died in Melbourne in 1907.



**Fitchett, William Henry ("Vedette")**

*Fiction*

*The Commander of the Hironnelle: A Tale of the Great Blockade.* Illust. (Lond., Smith, Elder.) 1904.

Aust. ed. (Melb., Fitchett Bros.) n.d.

*Ithuriel's Spear.* (Lond., C. H. Kelly.) 1906.

*A Pawn in the Game.* (Lond., Smith, Elder.) 1908.

*The Adventures of an Ensign.* by Vedette. (Edinb., Blackwood.) 1917.

Fitchett wrote popular historical narratives under the pen-name of "Vedette", which have run into numerous editions: *Deeds That Won the Empire* (1897), *Fights for the Flag* (1898), *How England Saved Europe* (4 vols, 1899-1900), *Wellington's Men* (1900), *The Tale of the Great Mutiny* (1901), *Nelson and His Captains* (1902), *The Great Duke* (2 vols, 1911); *The New World of the South Australia in the Making* (1903), and *The Romance of Australian History* (1913). The preface and one chapter of *The New World of the South* is included in *Australian Essays*, by G. H. Cowling and Furnley Maurice (1935). Under the serial title of "Epic Pages from Australian Story" are included the following brochures: *Ned Kelly and his Gang* (No. 1), *In the Days of Thunderbolt and Moonlite* (No. 2), *From Leichhardt to Burke and Wills* (No. 3). Fitchett was also the author of *The Unrealized Logic of Religion* (1905), *Wesley and His Century* (1906), and *Beliefs and Unbeliefs: Studies in Alternatives to Faith* (1908).

*The Commander of the Hironnelle* may be linked with Fitchett's historical works such as *Deeds That Won the Empire*. The story concerns the capture of a French privateer and its use against the ships of France and Spain in the battle of Cape St Vincent and other engagements of the great blockade against Napoleon at the end of the eighteenth century. *Ithuriel's Spear* is a romance involving discussions on orthodoxy and free thought in a town on the south-west coast of England, as well as a crime of embezzlement. South African War episodes are introduced, including the relief of Ladysmith. *A Pawn in the Game* deals with religion and politics at the time of the Battle of the Nile, 1797-8; the scenes are set in England, Egypt and western Europe. *The Adventures of an Ensign* is based on the opening phases of the first world war. Born in England in 1847, Fitchett came to Melbourne in 1854 with his parents and brothers. He entered the Methodist ministry and was for many years Principal of the Methodist Ladies' College, Melbourne, which he helped to found. He was president of the Australian Methodist Conference, 1904-7, and was actively interested in the publication of magazines, including the *Southern Cross*, the *Australian Review of Reviews* and *Life*. His historical works have been used as school text-books in England. He died in 1928.

"**Fitton, Jatt**". See Futton, James Thomas Augustine.

**FitzGerald, John Daniel**

*Fiction*

*The Ring Valley: A Novel of Australian Pioneer-ing.* (Lond., Hodder & Stoughton.) 1922.

*Children of the Sunlight: Stories of Australian Circus Life.* Illust. by Percy Lindsay. (Syd., Bookstall.) 1923.

FitzGerald's *Studies in Australian Crime* (1924), written in narrative form, is a useful reference work for Australian crime fiction. The son of T. A. FitzGerald, founder of the *Catholic Press*, Sydney, FitzGerald graduated in Law at Sydney University and in 1891 entered Parliament as a Labour member. He was a Minister of State from 1916 to 1919.

**Fitzgerald, Mary Anne**

*Fiction*

*King Bungaree's Pyalla and Stories*, illustrative of the Manners and Customs that Prevailed among Australian Aborigines. Illust. (Syd., Edwards, Dunlop.) 1891.

Author of *Australian Furs and Feathers* (1889).

**Fitzgerald, Paula**

*Poetry*

*The Singing Tree.* (Melb., Hawthorn Press.) 1941.

**FitzGerald, Robert D.**

*Poetry*

*The Greater Apollo: Seven Metaphysical Songs.* (Privately printed.) 1927.

*To Meet the Sun.* (Syd., Angus & Robertson.) 1929.

*Moonlight Acre.* (Melb., Melbourne University Press.) 1938.

Includes "Essay on Memory", which gained first prize in the New South Wales sesqui-centenary poem competition, 1938. Reprinted 1944.

*Heemskerck Shoals.* Illust. after drawings done by Geoffrey Ingleton. (Fernree Gully Lower, Vic., Mountainside Press.) 1949.

Limited edition of 85 numbered copies.

Robert David FitzGerald was born on 22nd February 1902 at Hunter's Hill, Sydney, and educated at the Sydney Grammar School and at Sydney University. As a licensed surveyor he spent five years in Fiji, participated in wartime aerodrome construction, and holds a senior position in the Department of the Interior.

The title, *To Meet the Sun*, occurs in a sonnet with which the collection opens. It expresses an aspiration of the spirit pursued throughout the book in verse which, though moving freely, has a steady contemplative tone. The light mood of the short poem, "When You Speak", with its fancy of the girl's mouth as the bright wings of a red butterfly, is not a frequent one. The pressure of circumstances appears when the poet, weary over "figures, digits, numerals", sees himself as "a ghost driven out of fairyland" and them as "ten crying hounds" pursuing him. The amplitude of imagery is characteristic. "The Greater Apollo", reprinted in *To Meet the Sun*, is a series of poems in varied metres linked to the idea of an immanent spirit of the universe beyond human knowledge. Man has only to close his eyes to become aware of his own mortality:

*Being shut out all beauty dies  
As someday it must utterly.*

As for any definable meaning in life,

*I seek no longer to divide  
Being from that which gives it place,  
Matter from spirit, for I rate  
Animate and inanimate  
As unity infinitely great.*

*What is revealed to me and known  
Beyond material things alone?  
It is enough that trees are trees,  
That earth is earth and sun is sun.*

The general purport of the poems in *Moonlight Acre* is the same, but they move more flexibly and surely, and the thought is wider and

more subtle, if sometimes not so clear. There are three parts, "Moonlight Acre" and "Copernicus", each consisting of a series of poems with numbers instead of titles, and the "Essay on Memory". The practice of using capital letters at the beginning of each line is discarded. The book begins in much the same way as the previous one:

*I must go back to my own people,  
the lonely stars, the forsaken sun.*

Actually there is in FitzGerald's poetry little suggestive of communion with nature, and the influence of local surroundings is slight—some hints of Sydney's waters "which idly crawl along the stone seawall", and glimpses as of girls at Manly,

*Shell-breasted sea-things who smooth back  
foam-flying hair from wave-deep eyes,  
and crest-borne, hurtle in attack  
like terns rained dizzily from the skies.*

Nature lends its contours and supplies images for the poet's adventure beyond it into abstractions of experience, intellectual, but "tacking into a gale that the heart feels", though even when the heart is specifically involved, fulfilment is still a matter of imagination:

*There is only this embrace at last  
anywhere: others held you once,  
but I touch all the present and past  
and the wide sky's uncounted suns.*

In the course of two love sonnets he says,

*Dear, it would not in any way be wise  
for you to love me more than as a whim . . .  
and you had best remember that I hail  
from no sane country, granaried with increase,  
where men are reasoned, constant, single-willed,  
but am of the moon's children, those who fail  
in all set purposes, who wreck their peace  
for faith in faiths foredoomed and unfulfilled.*

The affinity with C. J. Brennan which the close of that cadence suggests, noticeable also in some occasional details of diction, is apparent in the symbolic venture to ride out

*upon an exploit perilous as vain  
and in deep woods do battle with the dark  
of passion's madness, to know fear and cark,  
desire and bitterness, life's loss and gain.*

Even homelight "can be a fatal call"

*for any whose feet are set on the stern way  
toward what truths or half-known images  
flash beyond thought; who, scourged with purposes,  
must tread defeat till nightfall, despair till day.*

For FitzGerald this pilgrimage accumulates in each experience the whole evolutionary past. "So these arms enfold not just the moon-drest girl but the whole moonlight gold", and "the new darkness crumpled against this town" beside the sea, promotes an ecstasy "which in our fathers was a howl to the moon". The ultimate philosophy of all this is the same as that expressed in

*To Meet the Sun*, agnostic if not pessimistic, however upborne by the immediate urge of living: for even if, in the cosmic sense,

*nought's shown  
of real non-rule, this is itself non-rule,  
an infinite conflict of ungoverned forces.*

"The Hidden Bole" takes its title from, and uses as its central image, the multiple growth of the banyan-tree. The poem asserts life's meaning as "the main line of ascent, the hidden bole". Interspersed with meditation and the "wild profusion and charm" it evokes, float evanescent memories of the dancer Pavlova, who becomes a symbol of beauty and its transience, a transience to be accepted as in the nature of things, mixed with inevitable ruthlessness:

*All perishes; all passes; vampire blooms  
that sucked the sunset for deep hues of dusk  
are drained by shadow, soon in turn a husk  
squeezed brittle and spent for the moon's thirsting  
whiteness.  
One above other writhe the wrestling dooms;  
and nothing attains some loveliness but mars  
century-toil of stars.*

Life is a journey with no arrival ("Moonlight Acre", XVIII):

*vision and blue retire  
beyond even desire;  
they are still to seek.*

The wisdom of joy is its impetus. The bird's flight is the bird. The continuity of consciousness is the abiding fact. The earlier book announces this:

*Time is a fool if he thinks to have ended  
One splendid single thing that has been.*

The "Essay on Memory" is a lavish exploration of that idea. "We ourselves are Memory", and this vital principle of mentality is presented as even more than the whole human past, an influence reaching back, behind the spectral skeleton of time, to the elements from which primordial life arose. The poem begins with the rain beating outside, heard from within, and this is the insistent symbol of memory throughout. Man has built himself a shelter of definitions:

*Argument is the blade-bright window-pane  
which shears off cleanly the slant sheaf of rain,  
and in the room heart's dream and life's desire  
are radiance and curled, unfolding fire.  
Here thought may ponder in peace or work at will  
or take down book from shelf and read his fill;  
But though among men's assets he bides long  
always his ears are tuned on that same song  
of rain outside; for that's the force he knew  
which drenched his hands that battled it, breaking  
through,  
while yet he was homeless in the world, unsafe,  
wandering in mindless marshes the wind's waif,  
and had not learnt to build up words and fix  
a house for himself in speech's bonded bricks.  
Hearing it he remembers: though large walls  
shelter him now, hold out the rain, rain falls.*

Our own era is ominously "edged about with wars", but man is by his universal heritage pledged to the "urge of keen life". For ourselves in particular the vast metaphysical background which the poem evokes converges to our "tremendous leagues of summer-south", and we

*least of all folk need question our day's worth  
or think its turmoil twitchings of spent earth.  
Here noon above burnt, bony ridges hung  
nerve-tense, is strident with an unheard tongue,  
pregnant with daring and with destinies;  
and the mist-floating islands and raw seas  
nigh us and those strained ranks of shores far-swelling  
knit us with fortunes idle the foretelling.*

The approach of FitzGerald's poetry as a whole is toward this elevation of thought. It is not concerned with specific social or moral issues. In *To Meet the Sun* the life of a street reminds him of how

*The death-bound multitude  
Fends back the threatening silences  
With straws of livelihood.*

In the later book he deprecates the standards of an age which substitutes for kings merely new masters who "build or buy and sell proud policy". He is conscious of its baseness, but refers everything to the transcendent promise and risk of being:

*Dreams are precious; earth is fair—  
throw them in the hollow air;  
count as dirt the race of men—  
fungus, trampled, thrives again.*

The direction of his work, if not the outcome, is almost always intellectual. The rarer flow of direct feeling is represented by XVII of "Moonlight Acre", beginning,

*This day, if calendars tell true  
and keep the promises they make,  
once more my dear-heart shall pursue  
roads of the sea for my sole sake.*

The domestic atmosphere provides an unusual theme, treated with marked originality, in XV, "Summer, come soon and turn the sickness from my house". There are several poems of Fiji, in one of which the poet turns from the "weary daylong" tropic light "to escape its colour". This is typical of the cooler shade of his view. The wide sea, too, beyond "waters stifled in the lagoon", becomes a symbol of the heart's call to loveliness "elusive always and yet eternally to be sought". As for the native race, "the oiled skins, the rapt singing, the soft tongue" will be "remembered till memory dies". Whether their fate is to be

*Fusion of bloods, submergence of past things,  
eclipse, survival—it's tomorrow's care.*

This is an attitude more comprehensively expressed in the lines:

*Life, toss up your florin;  
"Heads," I call.  
Regret be far and foreign  
whichever fall,*

*whether for losing or winning  
the stake scarce to be won—  
it's a fine flash of silver, spinning  
in the gay sun.*

A study of FitzGerald's work is included in *Six Australian Poets* (1942), by T. Inglis Moore.

#### Fitzpatrick, Brian Charles

##### Poetry

Songs and Poems. With an introductory essay on poetry in Australia. (Melb., Wilkie & Co.) 1931.

Author of various historical and sociological studies.

Fitzpatrick, Elsie Victoria. See Barton, Elsie Victoria.

#### Fitzpatrick, John Charles Lucas

##### Poetry

Various Verses. (Parramatta, N.S.W., Cumberland Argus.) 1895.

Author of *The Good Old Days of Molong* (1912), and *Those Were the Days* (1923).

Fitzroy, Emilia M. See under "Summer Bird".

Five Plays. (Melb., Melbourne Dramatists' Club.) 1936.

The authors are Florence Spriggins, Joan Harvey, Alex Turner, Marjorie McLeod, and J. O. Reid.

Five Radio Plays. See under Phillips, Arthur Angell.

Fizz, Homemade for Christmas Use. See under Stephen, Harold Wilberforce Hindmarsh.

#### Flanagan, Roderick J.

##### Poetry

Australian and Other Poems. (Syd., E. F. Flanagan; Dublin, M. H. Gill.) 1887.

Published posthumously.

Flanagan was the author of *History of New South Wales* (1862), and *The Aborigines of Australia* (1881), which originally appeared in *The Empire* (1853).

"Flaneur, The". See Hunt, John Ignatius.

"Flax, Alick". See McBurney, Mrs M. E.

"Fleming, Margaret". See MacLeod, Rita.

#### Fleming, William Montgomerie

##### Fiction

Where Eagles Build. (Lond., Mills & Boon.) 1925.  
Broad Acres: A Story of Australian Early Life on the Land. (Syd., New Century Press.) 1939.

##### Poetry

War Verses. (Melb., Stilwell.) 1915.  
Australia in Peace and War. Introd. by Sir John Forrest. (Melb., Lothian.) 1917.

Author also of children's books.

**Fletcher, Henry**

*Fiction*

The North Shore Mystery. (Melb., G. Robertson.) 1899.

The Waybacks in Town and at Home. Illust. (Syd., Sunday Times Co.) 1902.

Dads Wayback: His Work. Illust. (Syd., Sunday Times Co.) 1904.

Red Harry. Illust. (Syd., Sunday Times Co.) 1906.

Dads and Dan: Between Smokes. Illust. (Syd., Sunday Times Co.) 1908.

The Waybacks Again, or Love at Dingo Flat. Illust. (Syd., Edwards, Dunlop.) 1909.

Added, three short sketches.

The above comprise the Waybacks Series. They are humorous and hilarious tales of "selection" life and work, with amusing city contacts, after the manner of "Steele Rudd". Fletcher was born in London in 1856 and came to Australia in 1872 whilst he was a ward in Chancery. He first lived in Tasmania with his parents, and afterwards he toured New South Wales, Queensland and New Zealand. He returned to England, and married during a visit to Jersey. He lived in France for many years. Returning to Australia, he settled in Sydney and took up literature. He established a citrus orchard in Nelson and died in 1932.

**Fletcher, Jane Ada**

*Fiction*

Stories from Nature. Illust. (Lond., Macmillan.) 1915.

Natural history stories.

Another issue, with extra pages, 1916.

Author of *Nature and Adventure* (1917), *A Brochure of Nature Study* (1933), and of books for children. Contributed to *The Fernland Story Book*, ed. by Donald Barr (1922), and to Australian journals. Born at Penshurst, Victoria, Jane Fletcher was once a teacher in the Education Department, Tasmania. She was a member of the Royal Australian Ornithologists' Union.

**Fletcher, Lionel B.**

*Fiction*

Skipper, my Chum, and Other Dog Stories. Illust. (Lond., Lutterworth.) 1935.

**Flinn, Herbert Edward Marchant**

*Drama*

Travail: A Play in Three Acts. (Perth, Paterson's.) 1941.

"Flotsam". See McEachern, Malcolm.

**Flower Queen, or The Coronation of the Rose.** (Warrnambool, Vic., T. Smith.) 1892.

Poetry.

**Flynn, Errol Leslie**

*Fiction*

Showdown. (Syd., Invincible Press.) 1946.

First published in U.S.A. 1946.

"Fogarty, Timothy". See Ellard, W.

"Foley, Marcus Emmerton". See Cribben, Mary.

**Folkard, Frederick Edward Christian**

*Fiction*

Gay Prelude. (Lond., Hale.) 1937.

**Folley, Henry Lyall**

*Poetry*

Uncle Rodger, and Other Poems. (Caulfield, Melb., A. T. Dear.) 1919.

The Secrets of Silence. (Adel., Hassell.) 1921.

Poems. (Perth, Carroll's.) 1946.

**Follick, M.**

*Fiction*

The Adams Lottery and Other Australian Tales. (Bristol, Arrowsmith.) 1918.

Probably by a sojourner, who may be the author of *The Influence of English* (1934).

**Footte, Thomas Vicars ("David Fowler")**

*Fiction*

My Weird Wooing, by David Fowler. (Melb., Centennial Printing & Publ. Co.) 1888.

Another ed., entitled the same, by T. V. Footte. n.d.

**Foott, Mrs James**

*Fiction*

Sketches of Life in the Bush, or Ten Years in the Interior. [Anon.] Illust. (Syd., Gibbs, Shal-lard.) 1872.

Another ed. (Syd., Loxton & Co.) 1878.

**Foott, Mary Hannay**

*Poetry*

Where the Pelican Builds and Other Poems. (Brisb., Gordon & Gotch.) 1885.

Morna Lee and Other Poems. (Lond., Gordon & Gotch.) 1890.

Reviewed in Kellow's *Queensland Poets* (1930).

Mary Hannay Foott (*née* Black) was born in Glasgow on 26th September 1846. She came to Australia in 1853, was educated in Melbourne, and became a student at the National Gallery Art School there. In 1874 she married Thomas Wade Foott, manager and part owner of a station on the Paroo River in south-west Queensland, where she lived until his death in 1884. She then went to Brisbane and became literary editor of the *Queenslander*, but afterwards retired to Bundaberg, where she died in September 1918. She was among the earliest of those who expressed in verse the Australian sentiment that provided a watchword for the *Bulletin* writers:

*But the past is the past—with all its pride—  
And its ways are not our ways.  
We watch the flow of a fresher tide,  
And the dawn of newer days.*

Her reputation relates mainly to the poem "Where the Pelican Builds", indicative of a

delusive legendary land of promise in the interior:

*The horses were ready, the rails were down,  
But the riders lingered still—  
One had a parting word to say  
And one had his pipe to fill.  
Then they mounted, one with a granted prayer,  
And one with a grief unguessed.  
"We are going," they said, as they rode away,  
"Where the pelican builds her nest."*

"Forbes, Alexander". See Forbes, William Anderson.

**Forbes, George**

*Drama*

The Merrie Men of Sherwood Forest: A Pastoral Opera. Words and music by W. H. Birch, as performed by the Geelong Yonck Club, arranged for acting purposes and libretto written by G. Forbes. (Geelong, Vic., G. Mercer.) 1883.

*Fiction*

An Australian Peer. Illust. by P. F. S. Spence. (Syd., Bookstall.) 1910.

Under the Broad Arrow: Australia's Most Remarkable Criminal; The Pathetic History of Jane New and the Monstrous Record of her Evil Genius, John Fitch. (Syd., Truth.) 1913.

This descriptive work contains also anonymous verses, "The Dying Soldier in Australia", with references to the case of Sudds and Thompson. It also includes Grant Hervey's satirical verses, "How We Rooked the Public".

Adventures in Southern Seas: A Tale of the Sixteenth Century. Illust. (Syd., Australasian Publ. Co.) 1920.

2nd ed. (Lond., Harrap.) 1924.

**Forbes, Katherine Augusta.** See Mitchell, Katherine Augusta.

**Forbes, William Anderson** ("Alexander Forbes")

*Poetry*

Voices from the Bush, by Alexander Forbes. (Rockhampton, Qld, Northern Argus.) 1869.

Poems quoted in Sladen's *Century of Australian Song*, Sladen's *Australian Poets, 1788-1888*, and Stable and Kirwood's *Book of Queensland Verse* (1924). Referred to in Kellow's *Queensland Poets* (1930).

**Ford, Effie Marie** (E. M. Perry)

*Fiction*

Princes Terrace, by E. M. Ford. (Syd., Bookstall.) 1933.

**Ford, Marie**

*Fiction*

*Published by Currawong, Sydney:*

Home On the Range But Plenty of Trouble. 1945.

Death Valley Trail. 1946.

Trail Rivals. 1947.

Dark Trails. 1947.

Rogues Trail. 1948.

The Rattler's Nest. 1948.

The Cactus Trail. 1949.

Fighting Cowboy. 1949.

Bullet Pay-Off. 1950.

Hell on the Bar D. 1950.

**Ford, Thomas Gillard** ("The Captain")

*Fiction*

In Old Days and These, and Other Tales by The Captain. (Hobart, Monotone Press.) 193-.

Inhumanity: Historical Tales of old Convict Days; From Millbrook Prison, England, to Norfolk Island . . . Port Arthur; The Last of the Tasmanian Aborigines, and Other Stories by The Captain. (Hobart, J. Walch.) 1932.

**Forrest, Helena.** See Forrest, Mabel.

**Forrest, M. D.**

*Fiction*

Father Justin: A Story of Papua. (Kensington, N S.W., Sacred Heart Monastery.) 1922.

The Rev. M. D. Forrest is the author of other books and pamphlets on religious subjects.

**Forrest, Mabel**

*Fiction*

The Rose of Forgiveness and Other Stories. (Brisb., W. Brooks.) 1904.

A Bachelor's Wife. (Syd., Bookstall.) 1914.

The Wild Moth. (Lond., Cassell.) 1924.

Gaming Gods. (Lond., Hutchinson.) 1926.

Hibiscus Heart. (Lond., Hutchinson.) 1927.

Reaping Roses. (Lond., Hutchinson.) 1928.

White Witches. (Lond., Hutchinson.) 1929.

*Poetry*

Alpha Centauri. (Melb., Lothian.) 1909.

The Green Harper. (Brisb., Gordon & Gotch.) 1915.

Verse and fairy story in prose.

Streets and Gardens. (Brisb., Queensland Book Depot.) 1922.

Poems. (Syd., Cornstalk.) 1927.

Helena Mabel Checkley Forrest (*née* Mills) was born near Yandilla, Darling Downs, Queensland, in 1872, and died in Brisbane in 1935. She was a prolific writer of verse made popular in her lifetime by the facility with which she took themes from life, nature, and tradition, and invested them with romantic sentiment in simple musical verse. Her novels provide light reading on conventional lines, with descriptive emphasis on the attractions of Queensland.

**Forrester, Frederick James**

*Poetry*

Waratah Songs and Poems. (Brisb., W. Brooks.) 1914.

Goldenia: A Lyrical Drama in One Act. (Syd., G. B. Philip.) 1917.

Poetic Melting Moments. (Beaudesert, Qld, the author.) 1935.

**Forrester, Mrs John**

*Fiction*

Myrtle. (Melb., G. Robertson.) 1891.

**Forster, Catherine M.**

*Essays*

The Hem of His Garment. (Melb., W. A. Hamer.) 1921.

This is the general title of several pamphlets issued separately under the following titles: *The Blue World, The Good Green Earth, The Cloth of Gold, The Amber Valley, Purple Patches, Red Roads, and Grey Days.*

**Forster, Henry Langstaff**

*Essays*

Australian Essays: What is Man [and] The Soul. (Syd.) 1894.

**Forster, William**

*Poetry*

The Weirwolf: A Tragedy [with Sonnets on the Crimean War, and other poems]. (Lond., Williams & Norgate.) 1876.

The Brothers: A Drama. (Lond., Gordon & Gotch.) 1877.

Midas. (Lond., K. Paul.) 1884.

Added, two poems, "Kassandra" and "Olden Days".

William Forster, born at Madras, India, in 1818, was brought to Australia in boyhood, became a pastoralist, wrote for current Sydney periodicals, and, elected to the New South Wales Parliament when it was first constituted, served in it almost continuously until his death in 1882, having held ministerial office, including that of Premier for a few months. His verse, which is proficient and convincing, is the subject of an article in G. B. Barton's *Poets and Prose Writers of New South Wales* (1866), including references to two telling satires contributed to the *Atlas*, namely, "The Devil and the Governor", directed against Sir George Gipps, and "The Genius and the Ghost", an attack on convict transportation as incompatible with the development of an enlightened society in the colony.

**Forsyth, May**

*Fiction*

Peter of Gunneroy. (Lond., J. Long.) 1911.

"Forth, Tasman". See Mills, Alexander Reed.

**Fortune, Mrs See "W.W."**

"Foster, Frank". See Puseley, Daniel.

**Foster, Lionel Brist**

*Fiction*

The Hocus Root. (Syd., printed by Hogbin, Poole.) 1944.

**Foster, Lynn**

*Drama*

There is No Armour: A Play in Three Acts. (Syd., Mulga.) 1945.

**Fotheringham, Josephine**

*Fiction*

Sir Valdemar, the Ganger. Illust. by D. H. Souter. (Syd., Young Australia; Lond., Sampson Low.) 1905.

A Tale in a Red Morocco Book; Being Certain Incidents in the Life of Merran Douglas, Inscribed by the Demoiselle in the Aforementioned Volume and Prepared for Publication by J.F. (Lond., Routledge.) 1909.

The author was born in the Orkneys and lived for over twenty years in Australia. She edited *Young Australia*.

**Foulkes, Anthony**

*Drama*

Charm: A Play [in four acts]. (Adel., Mail Newspapers Ltd.) 1935.

"Four in a Family". See under Rentoul, John Laurence.

**Fourdrinier, Florence Francesca**

*Fiction*

Pro Patria: Australian Love Stories. (Syd., W. Brooks.) 1917.

"Fowler, David". See Foote, Thomas Vicars.

**Fowler, Frank**

*Essays*

Dottings of a Lounger. (Lond., Routledge.) 1859. Southern Lights and Shadows: Being Brief Notes of Three Years' Experience of Social, Literary and Political Life in Australia. (Lond., Sampson Low.) 1859.

Texts for Talkers: With Occasional Discourses, Practical and Imaginative. (Lond., Saunders.) 1860.

Fowler came to Sydney in 1855. He edited the *Month* during 1857-8, and after it ceased publication he returned to England. His *Last Gleanings* (Sampson Low, 1864), was published posthumously. This work contained his Australian lectures on Coleridge and Douglas Jerrold. That on Coleridge first appeared in the *Month* (Nos 1-2, 1857). He also published *The Wreck of the Royal Charter* (1859).

**Fowler, Jack Beresford**

*Drama*

A Heroine of Russia: A Play in One Act; and Sketches, etc. (Melb., Specialty Press.) 1916.  
Includes some prose.

*With Sylvia Archer:*

General Sir Hector MacDonald: A Play in Nine Episodes. (Melb., the authors.) 1942.

**Fox, Sir Frank**

*Criticism*

Australia. Painted by Percy F. S. Spence, described by Frank Fox. (Lond., Black.) 1910.  
Chapter XIV deals with "The Australian in Art and Letters".

*Fiction*

Beneath an Ardent Sun. (Lond., Hodder & Stoughton.) 1923.

Author of *From the Old Dog: Being the Letters of the Hon. ex-Prime Minister to his Nephew* (1908), *Ramparts of Empire* (1910), *Australia, Oceania and The British Empire* included in "Peeps at Many Lands" (1911), *Problem of the Pacific* (1912), *Our English Land Muddle* (1913), *The Agony of Belgium* (1915), *Balkan Peninsula, Switzerland, Bulgaria, England* (1915), *Battles of the Ridges* (1917), *The British Army at War* (1918), *History of the Royal Gloucestershire Hussars Yeomanry, 1893-1922* (1923), *The English, 1909-22* (1923), *Finland To-day* (1926), *Australia* (1927), *Italy To-day* (1927), *The Mastery of the Pacific* (1928), *The Royal Inniskilling Fusiliers in the World War* (1928), *The British Empire* (2nd ed., 1929), and *Parliamentary Government: A Failure* (1930).

Under the pseudonym of "Frank Renar" Fox wrote *Bushman and Buccaneer: Harry Morant, His Ventures and Verses* (1902), and under the same pseudonym he is represented in *Bulletin Story Book* (1901). Conjointly with Ambrose Pratt he wrote "The Emperor and His Double", serialized in 1899 in the Sydney *Daily Telegraph*. *Beneath an Ardent Sun* is a semi-political novel during the first decade of the Commonwealth, introducing a prime minister's romance. Fox was born in Adelaide in 1874 and attended Christ's College, Hobart. He proceeded at 19 years of age to Sydney and edited the *Australian Workman*. Archibald induced him to join the *Bulletin* staff, and he assisted in editing the *Lone Hand*. In 1909 Fox went to England, was appointed a war correspondent in the Balkans, and became an outstanding journalist. He served in the first world war and was knighted in 1926.

**Fox, Richard Dalton**

*Anthology*

Fancy That! Short Stories, Verses, Songs and Articles. (Perth, Shipping Newspapers.) 1945.

**Fragmenta.** See under Browne, Mrs W. C.

**Frame, Perry**

*Fiction*

Outside. (South Melb., Popular Publications.) 1940.

**"Franc, Maud Jeanne"** (Matilda Jane Congreve, Mrs E. Evans)

*Fiction*

Published by Sampson Low, London, unless otherwise stated:

Marian, or The Light of Some One's Home: A Tale of Australian Bush Life. 1861.  
5th revised ed. 1873.

Vermont Vale, or Home Pictures in Australia. 1866.  
3rd ed. 1876.

Emily's Choice: An Australian Tale. 1867.

Another ed. 1881.

Minnie's Mission: An Australian Temperance Tale. 1869.

Golden Gifts: An Australian Tale. (Kapunda, S.A., Scandrett & Elliot.) 1869.

Another ed (Lond., Sampson Low.) 1883.

Silken Cords and Iron Fetters. (Gawler, S.A., Whaley, Austin.) 1870.

Another ed. (Lond., Sampson Low.) 1870.

John's Wife: A Story of Life in South Australia. 1874.

Hall's Vineyard. 1875.

Little Mercy, or For Better, For Worse. 1877.

Beatrice Melton's Discipline. 1880.

Christmas Bells. Ed. by M. J. Franc. (Adel., G. Collis.) 1882.

Comprises short stories by M. J. Franc and W. J. Evans.

No Longer a Child. 1882.

Two Sides to Every Question; From a South Australian Standpoint. 1883.

Into the Light. 1885.

Master of Ralston. 1885.

Collected ed., entitled *Australian Tales*. 13 vols. 1888.

This edition does not include "Christmas Bells" and "Two Sides to Every Question".

"Maud Jeanne Franc" was the second woman novelist of South Australia in order of time. In her pseudonym she used the names Maud, Maude, Jean, Jeanne in various combinations. Most of her fifteen books went through several editions. They were usually bound in cloth with simple cover-decorations, characteristic of the period and favoured by selectors of books for Sunday school libraries and prizes. They were written for young people, to whom the author desired to teach the message of the Gospel. She was the eldest daughter of Dr Henry Congreve, who arrived in South Australia in 1849. She became headmistress of Angaston House in 1868. She married the Rev. E. Evans, Baptist minister.

**"Frances"**

*Poetry*

Van Diemen's Land. [Prize poem] 17th November 1833.

Published with *The Van Diemen's Land Annual* for 1834, Hobart Town. Ed. and printed by H. Melville. 1834.

It seems likely that the author, who contributed other poems to the *Hobart Town Magazine*, was Frances Hannah (née Arndell), wife of Lieutenant William Gunn, and if so, being born in Sydney she would probably be the first woman of Australian birth who wrote verses in Australia and had them published there. See *Pressmen and Governors*, by E. Morris Miller (1952).

**Francis, Audrey**

*Fiction*

One Half So Precious. (Lond., Hale.) 1944.

Without Heritage. (Lond., Hale.) 1946.

**Francis, Edwin**

*Fiction*

Short Stories. (Syd., Wallaby Publ. Co.) 1932.

**Francis, F. C.**

*Poetry*

Crest of the Rainbow: 1—Harmonics: 2—Heroics. (Melb., Hawthorn Press.) 1943.

Columbus Journeyed South. (Melb., Hawthorn Press.) 1944.

**Francis, Joan**

*Poetry*

Interlude. (Brisb., Shipping Newspapers.) 1944.

**Francis, Maurice**

*Fiction*

First Light Fraser. (Syd., Frank Johnson.) 1945.

**Frank Carey:** A Story of Victorian Life, by the author of Sketches of Australian Life and Scenery. 3 vols. (Lond., Sampson Low.) 1877.  
Attributed to Mrs Hannah Newton Baker (q.v.).

**Frank Gardiner,** or Bushranging in 1863. (Syd., Mason & O'Connor.) 1863.

A short sketch (fiction) of the bushranger who figures as Starlight in Rolf Boldrewood's *Robbery Under Arms*.

**Franklin, Miles**

*Criticism* (with Kate Baker)

Joseph Furphy: The Legend of a Man and His Book. Illust. (Syd., Angus & Robertson.) 1944.

*Fiction*

My Brilliant Career. Preface by Henry Lawson. (Edinb., Blackwood.) 1901.  
5th ed 1903.

Some Everyday Folk—and Dawn. (Edinb., Blackwood.) 1909.

Old Blastus of Bandicoot: Opusculum on a Pioneer Tufted with Ragged Rhymes. (Lond., Palmer.) 1931.

Aust. ed. (Melb., Lothian.) 1932.  
Australian Pocket Library ed. 1945.

Bring the Monkey: A Light Novel. (Syd., Endeavour Press.) 1933.

All That Swagger. (Syd., Bulletin Co.) 1936.

S. H. Prior Memorial prize novel for 1936.  
Reprinted 1936, 1937, 1940, 1943, 1947, 1948, 1949.

My Career Goes Bung: Purporting to be the Autobiography of Sybylla Penelope Melvyn. (Melb., Georgian House.) 1946.

*With Dymphna Cusack:*

Pioneers on Parade. (Syd., Angus & Robertson.) 1939.

Stella Maria Sarah Miles Franklin was born at Talbingo Station, near Tumut, N.S.W., on 14th October 1879, and grew up in the Goulburn district. After a few years as a freelance writer in Sydney and Melbourne, she went in 1905 to the United States. During her residence there, for over nine years, she was associated in a secretarial capacity with the women's labour movement, and was co-editor of the magazine, *Life and Labor*. In the first world war she worked as an honorary helper at Deptford and elsewhere in England, and also served as a voluntary orderly in a unit of the Scottish Women's Hospitals in Macedonia. Except for fleeting visits to her homeland, she remained abroad until 1927, thereafter, except for another trip to England, residing in Australia.

A. G. Stephens described *My Brilliant Career*, which was written during the author's girlhood at Goulburn, as "the very first Australian novel

to be published", adding, "There is not one of the others that might not have been written by a stranger or a sojourner." It takes the form of the autobiographical narrative of a girl, Sybylla Melvyn, living on her father's not very prosperous farm. Her ambition is to become a writer and live in more cultivated surroundings, but this does not diminish her almost rapturous love of Australia, her pride in being "a child of the mighty bush"; and she records sympathetically aspects of outback life, good and bad, with vivid zest. Her feeling for her country has its counterpart in a refusal to venerate old-world things for merely conventional reasons, and her writing has an Australian colloquial verve, mixed oddly but attractively with stilted expressions caught from the respectable usages she defies. She goes to live with her grandmother in an atmosphere more to her liking, till she is required by her parents to become a governess and domestic help in the home of an illiterate farmer. The consequent strain leads to her return to her original home. Her independence throughout, especially in the feminist sense, has, with other qualities of youth, touches of assertive arrogance. She slashes with a whip a man who attempts to kiss her when he has persuaded her to become his fiancée; and when, after losing his property, he inherits wealth, she retracts her promise to marry him on the grounds that he does not now need her as when he was poor. The book ends with an apostrophe to the working men and women of Australia. The sequel, *My Career Goes Bung*, did not appear until about forty years after it was written. In an introductory note the author reminds the reader that both books are works of fiction, and tells of her astonishment at "the literalness with which *My Brilliant Career* was taken". In *My Career Goes Bung* Sybylla is revealed as the successful young authoress, characteristically irrepressible in her social life in Sydney, though the effect is weaker as compared with the spontaneity of the first book.

*Some Everyday Folk—and Dawn*, in keeping with its dedication to "English men who believe in votes for women", gives prominence to feminist ideas. Dawn is a girl who "yearns for better things" amid the characters in a country boarding-house, notable among whom is Grandma Clay. *Bring the Monkey* makes light-hearted and clever entertainment of a mystery at an English house-party. A police inspector, who has come to investigate the disappearance of some jewels, in which a tame monkey is concerned, is murdered by the host, Lord Tattingwood, though his guilt is not revealed until the very end. The title of *Old Blastus of Bandicoot* is the nickname applied to William Barry, the blustering but efficient owner of a station inherited from a pioneer father. His character is drawn with touches of extravagance—a domineering type, in an active picture of bush life of the nineteenth century, confronted with attitudes and apertenances of the dawning twentieth. The



romantic element consists of the love for each other of Blastus's daughter, Dora, and Ross Lindsey, son of a neighbouring station-owner, whose inefficiency, coupled with his social pretensions, arouse Blastus's contempt, which is inflamed also by the fact that, years ago, Lindsey's elder son, Ross, refused to marry Blastus's elder daughter, Mabel, when she became the mother of his child. The story ends happily in reconciling circumstances which provide Mabel also with a husband.

*All That Swagger* covers a period of about a century, representing four generations of a family of pioneer origins, beginning with Danny Delacy, who at the age of 18 comes to Australia from Ireland in 1833. With his wife, Johanna, he settles first at Bewuck, then at Burrabinga in the wild country of the upper Murrumbidgee, to breed horses and cattle. As the result of a riding accident he has a leg amputated. The homestead at Burrabinga is destroyed by a fire in which one of his children dies. He retreats with the rest of his family to Bewuck, but only as a preparation for a new start at Burrabinga. The discovery of gold accelerates settlement of the country and he becomes prosperous. His sons marry, among them Harry; and in turn Harry's son, Darcy, has a son, Brian. Brian goes to Oxford on a scholarship; joins the Royal Air Force in the first world war; meets and marries an American woman aviator, and they fly to Australia. There Brian goes in the plane in an hour to the place where originally "old Danny and his Johanna had crept for weeks like ants" to their destination. He lands at an emergency drome "commanding a view of the far piled ranges beyond Canberra", the district of the story. He reads again a carefully preserved letter written by his grandfather, Harry Delacy, at the end of his life. "Australia," it says, "is the most wonderful country in the world, but new ideas must be freed to save and develop it. Australians must do something better than copy any one else on the globe. There has been too much pioneering of destruction, trying to force Australia to the mistakes and achievements of Asia and Europe. Science must learn to take Australia on her own lines and let her remain different." That is the spirit of this sweeping chronicle, with its pioneer events in remote mountain places, which echo with Danny's brogue in the beginning of settlement developed later by his progeny and others.

Harry and Mike roamed the far recesses of their region, where only a shadow people, who had neither despoiled beauty nor left any monuments, intervened between creation and the young men's reign in an emptiness awe-inspiring and splendid. Thousands of magpies showered mellow notes into the aromatic silence; butcher birds practised their rich phrases; the crashing mockery of jackasses echoed far and near; a feathered host threw their smaller harmonies into the interstices of a spring orchestra, with the alien rhythm of hoof-beats as its drums. Crystal water rilled hill and plain. Flowers were everywhere—a carpet of blue and gold underfoot, an arras on the lower scrub, a canopy

overhead exuding honeyed incense which the tempered winds swept pure and free from eternity to eternity.

*Pioneers on Parade*, written in collaboration with Dymphna Cusack, is reminiscent, though maturely, of Sybylla's reaction to social Sydney in *My Career Goes Bung*. It pointedly makes fun of social climbers in relation to the Sydney sesquicentenary celebrations, and has affiliations with the Goulburn country made familiar in previous works.

In considering Miles Franklin's material and her presentation of it, comparison with the works of "Brent of Bin Bin" (q.v.) is unavoidable. Striking similarities have led to the supposition that Miles Franklin is "Brent of Bin Bin" or had a hand in the writings under that pen-name, though she does not countenance any such supposition. The novels of both depict scenes and circumstances of the same region, the eastern borderlands of New South Wales and Victoria; both have the same note of Australian patriotism differentiated from the European outlook; they have in common an impetuous manner of description, often poetic, and brusque touches of caustic commentary; both indulge in a curious polysyllabic word-play—in Miles Franklin's books words such as supertoploftical, colossal, and specularity; while in Brent of Bin Bin's occur terms like orgulous, burstatiously, and parvanimity; and the place-name Bin Bin occurs in *My Brilliant Career*.

Miles Franklin is represented in *Best Australian One-Act Plays* (1937) by "No Family". The book on Joseph Furphy, though based mainly on data supplied by the latter, is derived partly from Miles Franklin's acquaintance and correspondence with Furphy. She is author also of *Sydney Royal* (1947), a story for children.

Miles Franklin died on 19th September, 1954.

**Franklin, Stella.** See Franklin, Miles.

**Fraser, Alexander A.**

*Fiction*

Raromi, or The Maori Chief's Heir. (Lond., Religious Tract Society.) 1888.

Doubtful Australian author. Author of a juvenile tale, *Daddy Crips' Waif* (1886).

**Fraser, Alison**

*Poetry*

Fairy Thoughts. (Syd., A. McQuilty.) 1918.

**Fraser, Frances.** See under Centenary Gift Book..

**Fraser, Joseph**

*Fiction*

Melbourne and Mars: My Mysterious Life on Two Planets. Extracts from the Diary of a Melbourne Merchant. (Melb., Pater & Knapton.) 1889.

Reprinted. (Melb., Cole.) n.d.

Author of *Husbands*, *How to Read Men as Open Books*, and *Physiognomy Made Easy*.

**Fraser, W. S.**

*Fiction*

Hell on Horseback. (Syd., Transport Publ. Co.) 1947.

**Frater, Barbara.** *See* Baynton, Barbara.

**Freame, William**

*Poetry*

The Man From Kangaroo and Other Verses. (Syd., Boys' Home, Westmead.) 1927.

Born at Geelong in 1867, Freame was the author of *Early Days of Liverpool* (1916), *Old South Creek* (1916), *Historical Epitaphs of Liverpool and District* (1918), *Old Memories* (1918), *Parramatta* (1925), *Centenary of St Luke's, Liverpool, 1819-1919*, and *An Amateur Tramp*.

**Frederic, Mrs Violet Isola**

*Poetry*

Owlet's Hoot. (Brisb., C. J. Walker.) 1916.

Arbor Australia. (Syd.) 1916.

Booklets.

Olivet. (Syd.) 1916.

The Light of Christ. 1916.

Arapace. (Brisb., W. Lockwood.) 1921.

**Freeman, Hilda Mary Hodge**

*Fiction*

An Australian Girl in Germany. (Melb., Specialty Press.) 1916.

**Freeman, Joseph Stanley**

*Poetry*

A Message in Short Poems. (Melb., Austral Printing & Publ. Co.) 1950.

**"Freemason, A"**

*Fiction*

Evening Hours, or The Unpublished Gatherings and Experience of a Life Time. 2 vols. (Melb., Walker, May.) 1869.

Partly descriptive and partly fictitious.

**French, J. E.**

*Poetry*

The Aftermath: An Answer to Kipling's Recessional. (Melb., the author.) 1915.

A Pearl of Price: . . . In Memoriam to Omar Khayyam and Tennyson. (Melb., the author.) 1915.

**Frewen, Hugh**

*Poetry*

Imogene: An Odyssey. With notes and recollections. (Syd., Australasian Publ. Co.) ? 1946.

**Friends and Acquaintances.** *See under* Rowe, Richard.

**Frodsham, George Horsfall**

*Essays*

A Bishop's Pleasaunce. (Lond., Smith, Elder.) 1915.

Author of *Honest Faith* (1905).

**Frolic Fair.** *See under* Mackaness, George.

**Frontier Western.** (Syd., Associated General Publications.) 1949.

Five stories by various authors, namely, Garry Whalen, Tod Conrad, Kurt Bilton, Glenn Cody, and Barry Quinlan.

**Frost, Quinlan.** *See* Miller, Harry Wilgriss.

**Fry, E.**

*Drama*

The Wonderful Adventures of Ralph Rover in Pantomimic Style by E. Fry: To Celebrate the Jubilee Year of Our Gracious Queen. (Melb., Echo Publ. House.) 1887.

**Fry, Edith May**

*Anthology*

Tales by Australians. Ed. by Edith May Fry. (Lond., British Authors' Press.) 1939.

*Poetry*

Short Poems. Preface by Israel Zangwill. (Hampstead, Lond., the author.) 1923.

Printed on a private hand-press and decorated by Phyllis Gardner.

*With F. M. Muscio:*

Poems. (Syd., Dunn & Co.) 1906.

**Fry, Florence Mildred.** *See* Muscio, Florence Mildred.

**Fry, Mrs Hannah**

*Poetry*

Poems by Mrs Hannah Fry. (Adel., Shawyer & Co.) 1900.

**Fuller, C. M. M. (née Starling)**

*Poetry*

Coo-ee. (Adel., Reliance Printery.) 1917.

Sheet.

**Fuller, William Edwin**

*Anthology*

The Bookshelf Miscellany. Ed. by William Edwin Fuller. Illust. by John Eldershaw and others. (Hobart, W. E. Fuller.) 1933.

Contributors include F. S. Shaw, Hilda Bridges, Roy Bridges, Marie B. Petersen, Clive Turnbull, Mabel Hookey, and "James Linnell" ("Louis Kaye").

*Fiction*

Love, London and Lynette. (Melb., A. McCubbin.) 1919.

**Fullerton, Mary E. ("E")**

*Fiction*

*Bark House Days*. (Melb., Endacott.) 1921.  
Engl. ed., with sketches by M. James. (Lond., Heath Cranton.) 1931.

*Two Women: Clare, Margaret*. By two anonymous writers. (*Books of self-revelation*.) (Lond., Philpot.) 1923.  
"Clare" by Mary E. Fullerton.

*The People of the Timber Belt*. (Lond., Philpot.) 1925.

*A Juno of the Bush*. (Lond., Heath Cranton.) 1930.

*Rufus Sterne*, by Robert Gray. (Edinb., Blackwood.) 1932.

*The Murders at Crabapple Farm*, by Gordon Manners. (Lond., Jenkins.) 1933.

*Poetry*

*Moods and Melodies: Sonnets and Lyrics*. (Melb., Lothian.) 1908.

*The Breaking Furrow*. (Melb., Endacott.) 1921.

*Moles Do So Little with Their Privacy*, by "E". Preface by T. Inglis Moore. Explanatory note by Miles Franklin. (Syd., Angus & Robertson.) 1942.

*The Wonder and the Apple: More Poems by "E"*. (Syd., Angus & Robertson.) 1946.

Mary Elizabeth Fullerton was born at Glenmaggie, North Gippsland, Victoria, in 1868, and educated at a State school in that district. She went to live in England in 1921 and died there in 1946. *Bark House Days* is to some extent autobiographical, and describes aspects of the life and scenes amid which she grew up. She uses these as a background for *The People of the Timber Belt* and in *A Juno of the Bush*. The above list of her works includes two novels written under pen-names. She is author of a book descriptive of country life and scenes, *The Australian Bush* (1928), included in Dent's Outward Bound Library. She also compiled *The Australian Comic Dictionary of Words* (1916), by "Turner O. Lingo". Some of her journalistic writings appeared under the pseudonym of "Alpenstock". *Rufus Sterne* is dedicated to "Brent of Bin Bin", and the publishers of *The Murders at Crabapple Farm* described it as "from the same source as Brent of Bin Bin's three great novels".

Mary Fullerton's earlier poetry, besides its smoothly musical and thoughtful sensitiveness to natural surroundings, is earnestly concerned with humanity, which, as in "The Skull", she sees "twixt two eternities a moment caught". She sometimes takes her themes from lowly life, as in "The Bottle-O" and "Next Door". Nothing she had published previously gave a clue to her authorship as "E" of *Moles Do So Little With Their Privacy*, which, like the later book, consists mainly of short, pointed lyrics, giving a modern

turn to aspects of thought or feeling in a manner suggestive of the poetry of Emily Dickinson. "Piety" is a typical caprice:

*Moles do so little with their privacy.  
They write no missals  
And emboss no creeds.  
Whoever saw a mole with pen  
Or caught him at his beads?*

The frequent addition of a satirical element is illustrated in "Gadgets", visualizing a heaven where "steel saints" assemble "screaming their praise" amid "composite angels", all breakdowns being "shriven and soldered", and concluding:

*Allelujah! Allelujah!  
Aluminium! Alluminium!  
For ever, and ever and ever.*

These elements of quizzical whimsy and satire blend with a deeper spiritual wisdom, sometimes separate from them, sometimes flashing into what she calls "the unpredictable swift delight". Australian scenes, when she evokes them, are quietly graphic:

*Sight never to forget:  
Solemn against the sky  
In stately silhouette  
Ten emus walking by.*

The persuasive spirit of this poetry is a mystic confidence which in its directness resents "great instruments" and declares that "seers have no monopoly":

*I sing my own song  
In the high hour;  
And when the Dark Power  
Bids me be mute;  
Yet is a secret lute  
Awake in my heart.*

**Fulton, J. B.**

*Poetry*

*Song Story of the Great War*. (Newcastle, N.S.W., Davies & Cannington.) 1915.

**Furphy, Joseph.** See "Collins, Tom".

**Futton, James Thomas Augustine ("Jatt Fitton")**

*Poetry*

*Thoughts from a Plowman Bard*. (Melb., Bennie & Pelzer.) 1917.

*Symbolic Truths*. (Melb., Bennie & Pelzer.) 1921.

**Fysh, Ernest Samuel**

*Poetry*

*Sea Visions: I. The Campanile. II. The Southern Cross*. (Melb., Exchange Press.) 1902.

Author of *Memoir of C. D. Richardson, Sculptor and Painter*, compiled for memorial exhibition (1933).

# G

**"G.A.P."** ("Rouseabout")

*Fiction*

The Jackeroo, or Changes and Chances in the Life of a Free Selector, by G.A.P. (Corowa, N.S.W., J. C. Leslie.) 1891.

**"G.C.B."**

*Fiction*

Meet Mr Raggles. (Syd., Currawong.) 1943.

**"G.F.P."** *See* Pickering, George Ferrers.

**"G.G.McC."** *See* McCrae, George Gordon.

**"G.H.S."**

*Fiction*

Facing the Inevitable. Introd. by W. Farmer Whyte. (Melb., C. J. De Garis.) 192-.

**"G. Mxxxx"**. *See* Mackay, George.

**"G.P."**

*Fiction*

Life With Laughter. (Melb., Georgian House.) 1950.

**"Gabriel Bumpkin Bigfellow"**. *See* Allan, J. R.

**"Gage, Gervais"**. *See* Rentoul, John Laurence.

**Gags**. *See under* Cates, Frank.

**Gaile, Mark**

*Fiction*

Golden Gulch. (Syd., Currawong.) 1945.

Mexican Fury. (Syd., Currawong.) 1946.

**Gainford, Henry**

*Fiction*

Shadows of the Red Hat; the Papacy in the Old and New Worlds: A Tale, with a Foreword. (Syd., Watchman Ltd.) 1907.

Author of *Sting of the Wafer God* (1914).

**Gale, Walter Augustus**

*Poetry*

War Verses. (Melb., Stillwell.) 1916.

**Galier, W. H.**

*Fiction*

A Visit to Blestland. (Melb., G. Robertson.) 1896.

**Gallagher, Thomas Francis**

*Fiction*

The Wild Colonial Boy. (Lond., H. Walker.) 1929.

**Galli, L. C.**

*Fiction*

Scattered War Leaves. Illust. (Melb., Advocate Press.) 1918.

**Galligan, Patrick James**

*Poetry*

To Those Who Survive. (Melb., Georgian House.) 1945.

**Game, Gwendolen Margaret** (*Lady Game, née Hughes-Gibb*)

*Essays*

A Few Words. (Syd., Angus & Robertson.) 1934.  
Includes some verse.

*Poetry*

Barging Days: A Farewell to New South Wales. (Syd., Angus & Robertson.) 1934.

**Gardiner, Joan**

*Fiction*

Dead Fires. (Melb., Frank Johnson.) 1945.

**Gardiner, Tom James**

*Fiction*

Wireless and Other Fairy Stories. (Adel., Whillas & Ormiston.) 1930.

**Gard'ner, Dorothy Maitland**

*Poetry*

Pierrot and Other Poems for Recitation. (Adel., the author.) 1916.

**Gardner, Alfred F.**

*Poetry*

Poems, Sacred and Moral. (Talbot, Vic., R. Allen.) 1879.

The Flooding of the Mine. (Fitzroy, Melb., T. R. Benson.) c. 1880.  
A poem.

The Mother's Grave, and Other Original Poems by A.G. and C.C. (Melb., printed by T. R. Benson.) 1882.

Other editions 1882 and 1883.

The Centennial Garland. (Melb., W. H. Williams.) c. 1888.

Other details in Serle's *Bibliography*.

**Gardner, Ruby**

*Poetry*

Poems. (Syd., Websdale, Shoosmith.) 1909.

**Gardner, William Atkinson**

*Poetry*

Rhythms [*sic*] from My Scrap Book. (Launceston, Cornwall Chronicle.) 1855.

**Gare, S. E. R.**

*Poetry*

An Inkslinger at Islington. (Adel., Hunkin, Ellis & King.) 1943.

**"Garland"**

*Drama*

The Golden Key: A Metrical Drama in Five Acts. (West Maitland, N.S.W., H. Thomas.) 1855.

**Garland, David John**

*Drama*

The Risen Lord: An Easter Play. (Brisb.) 1932.

**Garland, Hugh Gordon**

*Poetry*

Vignettes of War; from the Notebook of a Journalist in Arms. (Adel., W. K. Thomas.) 1918.

Includes prose.

**Garner, George**

*Fiction*

In Pirate Waters. (Lond., Oxford University Press.) 1930.

Mystery Men-o'-War. (Lond., Nelson.) 1933.

**Garnet, George**

*Fiction*

A Barrier Bride: A Story of the Broken Hill Strike. (Melb., G. Robertson.) 1898.

**Garrick, David**

*Poetry*

Poems. (Melb., the author.) 1907.

**Garrick, Rufe**

*Fiction*

The Black Mustang. (Syd., Transport Publ. Co.) 1948.

**"Garryowen".** See Finn, Edmund.

**"Garstang, Basil".** See Brereton, John Le Gay, jun.

**Gask, Arthur**

*Fiction*

The Secret of the Sandhills. (Adel., Rigby.) 1921.  
Engl. ed. (Lond., Jenkins.) 1922.

Also published by Herbert Jenkins, London:

The Red Paste Murders. 1923.

The Secret of the Garden. 1924.

Cloud the Smiter. 1926.

The Dark Highway. 1928.

The Lonely House. 1929.

The Shadow of Larose. 1931.

The House on the Island. 1932.

Gentlemen of Crime. 1932.

The Judgment of Larose. 1934.

The Hidden Door. 1935.

The Poisoned Goblet. 1935.

The Hangman's Knot. 1936.

The Jest of Life. 1936.

The Master Spy. 1937.

The Night of the Storm. 1937.

The Grave Digger of Monk's Arden. 1938.

The Fall of a Dictator. 1939.

The Vengeance of Larose. 1939.

The Mystery of Fell Castle. 1940.

The House on the Fens. 1940.

The Tragedy of the Silver Moon. 1940.

The Beachy Head Murder. 1941.

His Prey Was Man. 1942.

Man of Death. 1945.

The Unfolding Years. 1947.

The House With the High Wall. 1948.

The Silent Dead. 1950.

The Vaults of Blackarden Castle. 1950.

Arthur Cecil Gask, born in London in 1872, came to Australia as a dentist, and continued the practice of his profession in conjunction with authorship of a number of crime-mystery novels, into some of which he introduces a detective, Larose, with the field of his investigations mainly in South Australia, the author's place of residence, but extended, in later books, to England.

**Gaskell, George Edward**

*Poetry*

The Voyage Out: A Poem. (Geelong, Vic., T. Brown.) 1856.

**Gaskin, Catherine**

*Fiction*

This Other Eden. (Syd., Toronto, Collins.) 1946.  
Engl. ed. (Lond., Collins.) 1948.

With Every Year. (Syd., Collins.) 1947.

Dust in Sunlight. (Syd., Lond., Toronto, Collins.) 1950.

Catherine Majella Sinclair Gaskin, born in Ireland in 1929, was educated at Holy Cross College, Bellevue Hill, New South Wales, and lives in London. Her connection with Australia as a writer is thus slight. Her novels attracted some special attention because of the youthfulness of the author when the first of them appeared.

**Gasper, Colin B.**

*Fiction*

Death's Rendezvous. (Syd., Associated General Publications.) 1945.

Published with *Range War*, by Buck F. Killock.

**Gatty, Woolmer**

*Fiction*

Tabitha Tries Turkeys. (Lond., Stockwell.) 1921.  
Doubtful Australian author.

**Gatzemeyer, Adelaide Elizabeth.** See Primrose, Adelaide Elizabeth.

**Gault, Edith A. M.**

*Drama*

Esther: A Dramatized Bible Study. (Melb., Book Depot.) 1927.

**Gault, Ruth Marjorie.** See Hawker, Ruth Marjorie.

**Gaunt, Mary**

*Fiction*

Dave's Sweetheart. (Melb., Melville, Mullen; Lond., Arnold.) 1894.

The Moving Finger. (Lond., Methuen.) 1895.  
Short stories.

Kirkham's Find. (Lond., Methuen.) 1897.

Deadman's: An Australian Story. (Lond., Methuen.) 1898.

The Mummy Moves. (Lond., Laurie.) 1910.

The Uncounted Cost. (Lond., Laurie.) 1910.

Every Man's Desire. (Lond., Laurie.) 1913.

The Ends of the Earth. (Lond., Laurie.) 1915.  
Stories.

A Wind from the Wilderness. (Lond., Laurie.) 1919.

The Surrender and Other Happenings. (Lond., Laurie.) 1920.

As the Whirlwind Passeth. (Lond., Murray.) 1923.

The Forbidden Town. (Lond., Unwin.) 1926.

Saul's Daughter. (Lond., Unwin.) 1927.

The Lawless Frontier. (Lond., Benn.) 1929.

Joan of the Pilchard. (Lond., Benn.) 1930.

Harmony: A Tale of the Old Slave Days of Jamaica. (Lond., Benn.) 1933.

Worlds Away. (Lond., Hutchinson.) 1934.

*With John Ridgwell Essex:*

Fools Rush In. (Lond., Heinemann.) 1900.

The Arm of the Leopard: A West African Story. (Lond., Richards.) 1904.

The Silent Ones. (Lond., Laurie.) 1909.

Author of *Alone in West Africa* (1912), *A Woman in China* (1914), *A Broken Journey. Wanderings from the Hoang-Ho to Saghalien* (1919), *Where the Twain Meet* (Jamaica) (1922), *George Washington and the Men Who Made the American Revolution* (1929), and *Reflection in Jamaica* (1932).

Mary Eliza Bakewell Gaunt, daughter of Judge W. H. Gaunt, was born at Chiltern, Victoria, about 1862. She was educated at Grenville College, Ballarat, and was one of the first two women students enrolled at the University of Melbourne. The publication of her first novel was preceded by writings for the Press. In 1894 she married Dr H. L. Miller, of Warrnambool, Victoria, and they resided there for some years. He died in 1900, and she went to London. Most of her novels were written thereafter. She travelled extensively, and recorded her impressions in the descriptive works indicated in a note in the bibliographical list above. In her later years she lived mostly in Italy. She died at Cannes about the beginning of 1942. Her novels are capably written books of romance and adventure, and she was a proficient writer of short stories. Of her works of fiction six novels and a book of stories have Australian themes. *Dave's Sweetheart* and *Deadman's* have for their setting the goldfields of north-eastern Victoria. *Kirkham's Find* extends a domestic tale to prospecting in the Northern Territory and contact with the aborigines. *As the Whirlwind Passeth* is a romance of settlement in early New South Wales in Governor Hunter's time. *Joan of the Pilchard* brings in Bligh's voyage to Tahiti in the *Bounty*. *The Moving Finger* consists of Australian stories, and there are some in *The Ends of the Earth*. Mary Gaunt's other novels, including those in which she collaborated with J. R. Essex, relate to East and West Africa and adjacent regions.

**Gavan Duffy, Sir Frank**

*Poetry*

A Dream of Fair Judges. [Hodges, Hood, Higinbotham, Hartley Williams, Holroyd, A'Beckett.] (Melb., The Summons, Law Students' Society.) 1891.

Verses [by Frank Gavan Duffy, with additional poems by Brendan and Charles Gavan Duffy, and Edward Garesche.] (No imprint.) 193-.

Reprints *A Dream of Fair Judges*.

Gavan Duffy was appointed Chief Justice of the High Court of Australia in 1930. He retired in 1935 and died in 1936.

**Gavin, Agnes**

*Drama*

Captain Fryatt, or For King and Country. (Syd., the author.) 1917.

**Gay, Mrs Florence**

*Anthology*

*In Praise of Australia: An Anthology in Prose and Verse.* Selected and ed. by Florence Gay. (Lond., Constable.) 1912.

**Gay, William**

*Poetry*

*Sonnets and Other Verses.* (Melb., Petherick.) 1894.

*Sonnets.* (Bendigo, W. Gay.) 1896.

*Christ on Olympus and Other Poems.* (Bendigo, Vic., W. Gay.) 1896.

*Poems.* (Melb., Lothian.) 1910. (Miniature edition.)

*The Complete Poetical Works of William Gay. With Memoir by J. Glen Oliphant.* (Melb., Lothian.) 1911.

Another ed. (Lond., Standard Publ. Co.) 1913

Also bound with *Purple and Gold*, by F. S. Williamson, and issued from Lothian.

Born in Scotland in 1865, William Gay, after many vicissitudes which are related in the summary of his life and work at the beginning of his collected poems, sailed for New Zealand in 1895, and came to Victoria three years later. He taught at Scotch College, Melbourne, and afterwards as tutor in the same city and in the Riverina. Afflicted with tuberculosis, he went in 1893 to Bendigo for health reasons, and died there in 1897. His longest poem, "Christ on Olympus", is in blank verse, vizualizing the abdication of the gods of ancient Greece in favour of Christianity. The greater number of Gay's poems are sonnets, and he is best known by one of these, "Australian Federation". He was the author of two studies of Walt Whitman, published in 1893 and 1895 respectively.

"Gayll, Arthur". See Donohue, Frank.

**Geach, Edwina Catherine**

*Fiction*

*From the Soul of the Ti-tree.* (Melb., Lothian.) 1909.

Includes original verses.

*An Elphin Land.* (Melb., Endacott.) 1914.

**Geary, J.**

*Anthology*

*Mrs Sloper's Bundle of Holiday Stories from Grave to Gay*, tied up by J. Geary. (Melb., W. H. Williams.) 1876.

Contributors include J. Geary, G. A. Walstab, G. Bunster, and R. P. Whitworth (*Australian Stories Round the Camp Fire*).

**Gee, Frederick Stewart**

*Poetry*

*Mothers o' Men and Other Verses.* (Launceston, Examiner.) 1918.

**Gellatly, Francis Mephan** ("Yarrowee")

*Fiction*

*Back From the Jaws of Death: An Australian Story.* Illust. (Syd., Penfold.) 1896.

**Gellert, Leon**

*Poetry*

*Songs of a Campaign.* (Adel., Hassell.) 1917.

3rd ed., illust. by Norman Lindsay. (Syd., Angus & Robertson.) 1921.

*The Isle of San: A Phantasy.* With original etchings by Norman Lindsay. (Syd., Art in Australia.) 1919.

*Desperate Measures.* (Syd., Art in Australia.) 1928.

*These Beastly Australians.* Illust. by Bernard Hesling. (Syd., Australasian Publ. Co.) 1944.

Leon Maxwell Gellert was born at Walkerville, Adelaide, in 1892. Educated at the Adelaide High School and at Adelaide University, he became a school-teacher, but on the outbreak of the first world war he enlisted. He took part in the landing at Gallipoli, was sent to England wounded, and discharged in Australia. He was for many years director and co-editor of *Art in Australia*, also edited *Home*, and later joined the literary staff of the *Sydney Morning Herald*. *Songs of a Campaign* was one of the earliest books of the war poetry which substituted for the older conventional heroics of soldiering a circumstantial realism, of which "These Men" is a brief example:

*Men moving in a trench, in the clear noon,  
Whetting their steel within the crumbling earth;  
Men, moving in a trench 'neath a new moon  
That smiles with a slit mouth and has no mirth;  
Men moving in a trench in the grey morn,  
Lifting bodies on their clotted frames;  
Men with narrow mouths thin-carved in scorn  
That twist and fumble strangely at dead names.*

*These men know life—know death a little more.  
These men see paths and ends, and see  
Beyond some swinging open door  
Into eternity.*

*The Isle of San*, described on the title page as "a phantasy", is a sequence of poems which, after a prologue, is divided into eight parts—seven "Dreams" and "The Last Songs" followed by an epilogue. The work as a whole, as interpreted by Norman Lindsay (who provides an introduction as well as illustrations) expresses "youth's eternal awakening to the failure of ideals"; not repudiating life but what pollutes it; not rejecting love but human cowardice that brands it with "the Scar of Sin". The dreams are symbolical episodes—almost, indeed, symbolist in their phantasmal rather than explicit unfolding of the profuse threading monologue, which begins with six men floating in a boat on the tide to the island, inhabited by lovely girls, innocently voluptuous, and their grey-eyed queen. She partners the narrator in the inevitable defeat of

passion by unnatural shame and conventional obligation, though the "Epilogue" has a note of resignation:

*For she whose hand I hold is she  
Who wears a Scar for all to see;*

*And now, within the natural day  
She stands and smiles, and points the way,*

*And as she smiles, her Grey Eyes gleam  
As in the Island of my dream,—*

*The Isle my sinful feet have trod,  
The Isle of San—the Isle of God.*

Shorter "interludes" are interspersed with the "dreams". These, in the vision of "The Village of Decency", enforce that ironic heading somewhat realistically. The bells in "Marriage" are to the bridegroom "curfew to my flame". In "House-mates", a wife, deploring the familiar crassness of her husband, nevertheless reflects

*How cold the world would be if he should die  
And leave her weeping for her stupid dead.*

"Domesticity" is similar. Poems in *The Isle of San* in this more actual vein, which almost detaches "The Last Songs" from the rest, are included also in *Desperate Measures*, and conform with the general tone of its love themes. *These Beastly Australians* consists of deftly humorous poems on Australian animals.

**Gems from Australian Poets.** (Syd., Bookstall.) 190-.

**General Poems:** Australia Facing the Dawn and its Result. (Syd., R. T. Kelly.) 1903.

**George, Flora Stella** ("Sister Dora")

*Fiction*

Tragedy and Comedy, by Sister Dora. (Adel.) 1922.

That They Which See Not Might See, by Sister Dora. (Adel., W. K. Thomas.) 1923.

The Mother Heart, by Sister Dora. (Adel., Hunkin, Ellis.) 1934.

Author of *God in Bowden* (n.d.), *In the Service of the King* (1938), *Rev. W. H. Cann* (1943), and *Our Father* (1949).

**George, Sidney Charles**

*Fiction*

Devil's Delight. (Lond., Macdonald.) 1948.

**Gerard, Edwin** ("Trooper Gerardy")

*Poetry*

The Road to Palestine, and Other Verses. (Melb., Australasian Authors' Agency.) 1918.

Australian Light Horse Ballads and Rhymes. (Melb., Australasian Authors' Agency.) 1919.

Gerard was born in South Australia in 1891 and educated in Western Australia. He served with the Light Horse in the Palestine campaign of the first world war.

**Gerstäcker, Friedrich**

*Fiction*

Tales of Desert and Bush. (Lond., Hamilton.) 1854.

The Two Convicts. Trans. (Lond., Routledge.) 1857.

Anonymous issue by Cole, Melb (n.d.).

The Young Gold-digger. (Lond., Routledge.) 1860.

Author of descriptive works. Translated Rowcroft's *Tales of the Colonies* into German.

**Gibb, Gwendolen Hughes.** See Game, Gwendolen Margaret.

**Gibbes, G. Marion**

*Poetry*

Poems. (No imprint.) 1923.

**Gibson, Mrs Amanda Malvina Thorley.** See Cooper-Mathieson, Veni.

**Gibson, G. H.**

*Poetry*

Southerly Busters by Ironbark. (Syd., Sands.) 1878.

Ironbark Chips and Stockwhip Cracks. Illust. (Melb., G. Robertson.) 1893.

Ironbark Splinters from the Australian Bush. (Lond., Laurie.) 1912.

Author of *Old Friends Under New Aspects* (1883).

George Herbert Gibson, who wrote as "Ironbark", was born in England in 1846, qualified as a solicitor, went to New Zealand in 1869 and then to Sydney, where in 1876 he joined the Department of Lands. As an inspector for the department he travelled widely throughout New South Wales. He retired in 1915 and died at Lindfield in 1921, survived by a widow and family. His verse is in a light and mostly humorous vein, and he became popular as one of the bush balladists in the vogue which his earliest work preceded.

**Giddens, Thomas** ("Rewa")

*Fiction*

After Twenty Years, by Rewa. (Pahran, Melb., Crabb & Yelland.) 189-.

Tried and acquitted: An Australian Tale. (Melb., Sun Publ. Co.) 1893.

**Gifford, Alfred**

*Fiction*

Sparks From a Study Anvil. (Syd., Moore's Bookshop.) 1944.



**Gifford, Kenneth H.**

*Criticism*

Jindyworobak: Towards an Australian Culture. (Melb., Jindyworobak Publications.) 1944.

*Poetry*

The Glad Season. (Melb., Arura Writers.) 1944.

**Gilbert, Lyle Lance.** *See under* Adeney, Geoffrey Francis.

**Gilbert, M. A. M. Holder-.** *See* Holder-Gilbert, M. A. M.

**Gilder, Sherrington Alexander**

*Poetry*

Scribbling of My Leisure Hours: A Collection of Rhymes. (Mudgee, N.S.W., Henningham.) 1873.

The Wanderings of My Pen: Being a Collection of Original Rhymes or Poems; [added] a short tale, The Spaniard of the Cote d'Or, by Inaurator. (Syd., Glassop.) 1880.

**Giles, Joanna E.**

*Poetry*

Alliterations, Rhymes and Sketches, for the French Red Cross. (Melb., Atlas Press.) 1917.

**Giles, Merten Barnett**

*Fiction*

A City Office Mystery. (Syd., Frank Johnson.) 1946.

"Giles, Norman". *See* McKeown, Norman.

**Gillfillan, Allen Daintree**

*Fiction*

Cooveville. (Lond., Melrose.) 1921.

*Poetry*

The Bard. (Melb., Melville & Mullen.) 1902.

A Day. (Melb., Melville & Mullen.) 1903.

According to Serle's *Bibliography* these booklets were suppressed.

**Gill, Ruby**

*Poetry*

Princess Verdure: A Poetic Phantasy and Other Verses. Illust. (Syd., Building Publ. Co.) 1944.

**Gill, W. B.** *See under* Banks, Samuel Hawker.

**Gillespie, Douglas**

*Poetry*

The Sadness of a Dying Race. (Melb., Aborigines' Uplift Society.) 1943.

**Gillett, Janet Payne.** *See* Whitney, Janet Payne.

**Gillman, Henry Ffrench**

*Poetry*

Picked Pasquinade. (Syd., World.) 1899.

**Gilmore, Mary**

*Essays*

Hound of the Road. (Syd., Angus & Robertson.) 1921.

*Poetry*

Marri'd and Other Verses. (Melb., G. Robertson.) 1910.

The Tale of Tiddley Winks. (Syd., Bookfellow.) 1917.

The Passionate Heart. (Syd., Angus & Robertson.) 1918.

Engl. ed. (Lond., Milford.) 1920.

The Tilted Cart: A Book of Recitations. (Syd., Worker print.) 1925.

The Wild Swan. (Melb., Robertson & Mullens.) 1930.

The Rue Tree. (Melb., Robertson & Mullens.) 1931.

Under the Wilgas. (Melb., Robertson & Mullens.) 1932.

Battlefields. Foreword by Sir Donald Cameron. (Syd., Angus & Robertson.) 1939.

The Disinherited. (Melb., Robertson & Mullens.) 1941.

Pro Patria Australia and Other Poems. Illust. by Rhys Williams. (Syd., W. H. Honey.) 1945.

Selected Verse. (Syd., Angus & Robertson.) 1948.

Mary Gilmore was born near Goulburn, New South Wales, on 16th August 1865, her maiden name being Mary Jean Cameron. After some years as a school-teacher she went with the group led by William Lane to set up a community on socialistic lines at Paraguay, South America. There, in 1897, she married William Alexander Gilmore. After the failure of Lane's venture, she returned to Australia in 1902, and for twenty-three years conducted the woman's page of the *Worker* at Sydney. In 1936, in recognition of her contribution to literature, she was created a Dame of the Order of the British Empire.

Mary Gilmore's poetry is a diffuse testament of her warm interest in humanity, her country, and nature. Humanity touches her through her ability to realize her own intimate experiences as something common to all mankind, leading her particularly to sympathy with people in humble circumstances and with misfortune. This understanding is the essence of her democratic feeling, which, however, she rarely expresses politically. She writes of "The Legislators",

*And they are fellow-men, no more  
Than we who give them power  
To stand upon a storied floor,  
And flourish for an hour.*

*Winds out of far eternities  
Beat on us as we go;  
Fallen are those, and risen these,  
And that is all we know.*

Her altruism becomes national, expressed as Australian aspiration, in much the same way as her love of nature is, as a matter of course, connected with the flowers, the birds, and the scenes of her country. Her patriotism extends to the British Empire, as when, in her "Edwardian Coronation Anthem" she extols the king because "Within his hand our unity abides". She speculates, almost sceptically sometimes, on the cosmic plan, but accepts the inspiration of religion. The contents of the first book, *Marri'd*, are threaded on the theme indicated by the title—the alternately swift and quiet joy of domesticity, with touches, too, of the tragedy of loss, and even the bitterness of want. *The Tale of Tiddley Winks* is a booklet of a few pages of child verses. *The Passionate Heart* is the first of a series of books maturing the earlier outlook. In that volume the first world war leaves its mark, as in the long opening poem, "These Following Men". The emphasis is on the defeat yet the persistency of motherhood. Thus in "The Measure":

*O Woman, mother of the sons of earth,  
Thou holdst one measure of our worth:  
A child's mouth on thy nipped breast;  
A child's head on thine arm to rest!  
There knowest thou not friend nor foe, but man,  
As when these years began.*

Mary Gilmore writes frequently of the dispossessed aborigines. The lament of "The Waradgery Tribe" is typical:

*We are the lost who went,  
Like the cranes, crying;  
Hunted, lonely, and spent;  
Broken and dying.*

Birds are frequently her theme. She sees them ousted by man and his cities and his devastation of the soil:

*To us the desert creeps:  
And, as it creeps, what debts, what debts it makes us pay.*

The concluding note of "A Song of Swans" is similar:

*We burned the reeds where the nestlings lingered, till  
spring,  
That sang in the bird, came in like a dull dead thing!*

*The Wild Swan* includes various poems relating to that bird in particular, besides verses on the plover, the wood dove, the green leek, and others. One of Mary Gilmore's most notable lyrics, "The Mopoke, Memory", effectively transposes bird into symbol:

*O Memory, mopoke of the heart,  
How often does thy hollow note,  
Like the bird's cry, mournful, apart,  
Over the spirit's twilight float!*

*Beneath a moon, whose pallid hue  
Blackens each shadow where it lies  
That voice calls solitary through  
The night, by range, and rill, and rise.*

*O lone, lone note. O Memory, thou  
Who, too, dost wake by night to call,  
Thou mak'st the human heart thy bough,  
Thy grievous moonlight covering all.*

The range is the same in *Under the Wilgas* and *Battlefields*, with the addition of occasional tributes to Australian personages—Lawson for one:

*As weeds grow out of graves and vaults,  
So from his broken heart his faults,  
And yet, so marvellous is power,  
His very faults brought forth in flower.*

*The Rue Tree* consists predominantly of religious poems. The poet's susceptibility and her wonder ("Wonder is the word of God spoken in the soul") here declare the material as the instrument of the spiritual. The book is divided into sections, each being given the name of a saint. There are poems in the carol-ballad manner, like "Who Walketh Wonder Shod" and "When I in Gardens Walk", and the tone of the whole is sacramental. The contents of *The Tilted Cart* are more in the Australian ballad style, in conformity with the purpose indicated by the sub-title. *The Disinherited* is a sequence of lyrics in ballad-stanzas of short lines, telling, more by implication than explicitly, the tragedy of one "who sought release in dreams, and whom dreams mocked". Each of these books is represented separately in *Selected Poems*.

It is perhaps not surprising to find in such a voluminous output of poetry a good deal of repetition, or, at any rate, repeated exploration of the same ground. From the whole there emerges most memorably short vivid lyrics—human but airy like some in *Marri'd*; of more meditative substance as in the mopoke poem quoted above and in "Nurse No Long Grief"; or of directly humane intention, carried to the extent of the tribute to convict effort in "Botany Bay", concluding,

*Old Botany Bay  
Taking the sun  
From day to day. . . .  
Shame on the mouth  
That would deny  
The knotted hands  
That set us high!*

The book of essays draws reflectively on the author's experience, which, rich with local knowledge of bygone times, is revealed in a more directly autobiographical manner in *Old Days: Old Ways* and *More Recollections*.

"Gilrooney". See Cassidy, R. J.

**Gipps, Margaret de Visme** (Mrs Frederick Howard)

*Poetry*

Faun. (Brisb., the author.) 1941.

**Gipps, W. L. Reginald**

*Poetry*

Sin, and Other Poems. (Syd., Dymock's.) 1899.

**Gittins, Constance**

*Poetry*

Poems of Queensland. (Hong Kong, Daily Press.) 1917.

All Things Needful. (Brisb.) n.d.

Little Ministries. (Syd., Dey.) 1940.

Referred to in Kellow's *Queensland Poets*, (1930).

"Gladstone, James Jerome". See Dugan, Thomas Patrick.

**Glanville, Margaret.** See Dore, Margaret.

**Glasscock, John L.**

*Anthology*

Jarrah Leaves. A literary and artistic annual wholly written and illust. by Western Australians. Ed. by J. L. Glasscock. (Perth, Imperial Printing Co.) 1933.

*Poetry*

The Pageant of Pain and Other Verses. (Melb., Vidler.) 1927.

Later Poems and Others. Preface by Walter Murdoch. (Perth, Paterson's.) 1938.

**Glass of Champagne, A.** See under Walch, Garnet.

**Glassop, Lawson**

*Fiction*

We Were the Rats. (Syd., Angus & Robertson.) 1944.

Lucky Palmer. (Syd., Shepherd & Newman.) 1949.

Jack Lawson Glassop was born in 1913 at Lawson, New South Wales. Five years' war service begun in 1940, mostly connected with the production in the field of newspapers for the soldiers, was followed by journalism at Newcastle and then from 1946 on the staff of the *Sydney Morning Herald*, including duty as a war correspondent in Korea. His prior war service included two years in the Middle East, and this experience is reflected in *We Were the Rats*, which, based on actualities of the Australian troops at Tobruk in the second world war, led to

prosecution of the author because of its uncompromising realism of expression. In *Lucky Palmer* a man's preoccupation from boyhood with gambling on racehorses and in other forms provides a picture of Sydney life associated with those interests in a way that might almost be said to exclude other human feelings or associations from the story. *Susan and the Bogeywomp* (1947), is a children's book by the same author.

"Gleaner, The". See Roberts, Arthur.

**Gleanings from Australian Poets:** Words of Hope and Cheer for Each Day of the Month. (Melb., Osboldstone.) 191-.

**Gleanings from Australian Verse.** See under Wilkinson, Mary Elizabeth.

**Glenfield, Edric**

*Fiction*

On Strike, or Where do the Girls Come In? (Syd., Gibbs, Shallard.) 1890.

**Glenny, Henry** ("The Australian Silverpen")

*Poetry*

Jottings and Sketches at Home and Abroad, by The Australian Silverpen. 3 series. (Belfast, Port Fairy, H. Adair.) 1888-9.  
Includes essays.

"Globetrotter". See MacMillan, Robert.

**Goddard, Alfred Dean**

*Poetry*

Rich and Poor: A Poem. (Geelong, Vic., G. Mercer.) c. 1881.

Date as given in Serle's *Bibliography*.

Life's Echoes: A Poem. (Melb., G. Robertson.) 1920.

**Godfrey, Edgar James**

*Essays*

Literary Curiosities: A Series of Letters to the New South Wales Newspapers. (Syd., S. E. Lees.) 1882.

**Godfrey, Reginald**

*Poetry*

Anzac Memorial Poems. (Murray Bridge, S.A., Advocate.) 1925.

"Gold, Mary". See Hunt, Arthur H.

**Gold, R. Carson**

*Fiction*

**"Gold-digger, A"***Poetry*

Laughing a Crime, or Twenty-Pounds no Comedy: A Poem on the Malpractices of the Government . . . on the Gold Fields of Ballarat, etc. (Melb., B. A. Hunter.) 1853.

First recorded booklet of local verse published in Victoria, if Therry's *Hymns*, from Tasmania, be excluded.

**Golden Legend in a Modern Way**, by the author of "His Keeper and Other Poems" [1918]. (Melb., Australasian Authors' Agency.) 1918.  
*Fiction.*

**Golden North, The.** (Brisb., R. McGregor.) 1923.

Contributors to this anthology include Sir Matthew Nathan, F. W. S. Cumbræ Stewart, Mabel Forrest, Randolph Bedford, J. J. Stable (on Queensland poetry), Vance Palmer, E. J. Brady, Francis Kenna, and W. T. Eagle.

**Golden Secret, The.** *See under* O'Reilly, John Boyle.

**Golden Shanty, A.** *See under* Bulletin, Sydney.

**Golden Treasury of Australian Verse, The.** *See under* Stevens, Bertram.

**Goldhar, Pinchas***Fiction*

Derzeilungen fun Australie. Cover and illust. by Noel Counihan. (Melb., the author.) 1939.  
Short stories about Australia written in Yiddish.

**Goldie, —.** *See* Shades of Memory.

**Goldie, Albert.** *See under* Mudge, Albert Peter.

**Goldie, Dulcie.** *See* Deamer, Dulcie.

**"Goldsmith, Henry".** *See* Armstrong, Henry James Goldsmith.

**Goodchild, Keighley John ("Keighley")***Poetry*

Who Are You? A Volume of Verse by Keighley. (Echuca, Vic., R. G. Foyster.) 1883.  
Four poems quoted in Sladen's *Century of Australian Song and Australian Poets*, 1788-1888.

**Good, Cyril Harry Everard***Fiction*

Yarns of the Yilgarn. (Melb., Oldfort Publications.) 1950.

*Poetry*

The Growth of the Golden Grain, and Other Inland Ballads. (Melb., Southland Press.) 1932.

Wattle in the Ranges, and Other Sonnets. (Perth, Imperial Printing Co.) 1939.

The Bridge Party at Boyanup. (Melb., Stevens.) 1943.

2nd ed. 1944.

**Goode, Arthur Russell ("Arthur Russell")***Fiction*

Dream Isle: An Australian Story. Illust. (Lond., Boys' Own Paper.) 1926.

Ginger for Pluck, for Children. (Melb., Whitcombe & Tombs.) 1926.

Bungoona: An Australian Story. Illust. (Lond., Boys' Own Paper.) 1928.

Tony D'Alton's Wireless. (Lond., Boys' Own Paper.) 1931.

Twenty-six Radio Stories. Illust. (Lond., Boys' Own Paper.) 1931.

Storm Child. (Lond., Wright & Brown.) 1932.

Tragedy at Cumberland Park. (Cambridge, Fenland Press.) 1933.

The Woman of Mystery. (Melb., H. Ham.) 1933.

Twenty-six Australian Stories. Illust. (Lond., Religious Tract Society.) 1934.

Snowy for Luck. Pictures by K. Weise. (N.Y., A. Whitman.) 1934.

The Mystery of the Luminous Ray. (Lond., Mellifont.) 1935.

Twenty-six South Sea Stories. (Lond., Religious Tract Society.) 1936.

The Croaker: A Detective Mystery Story. (Lond., Mellifont.) 1936.

The Caves of Barakee. (Lond., Religious Tract Society.) 1936.

Dr Hades. (Melb., Wilke & Co.) 1941.

Crocodile City. (Syd., Transport Publ. Co.) 1945.

The Sky Pirates. (Melb., Cassell.) 1946.

Mason's Circus. Illust. (Melb., Cheshire.) 1947.

*With Bernard Cronin:*

Bushranging Silhouettes. (Syd., Angus & Robertson.) 1932.

Goode was born at Wedderburn, Victoria, in 1889. He contributed numerous stories to Australian newspapers as well as to English and American magazines. He became technical editor of the *Listener In*, Melbourne. His books are written mainly for boys, under his pen-name of Arthur Russell.

**Goode, Evelyn Maria (Mrs Crawford Vaughan)***Fiction*

Days That Speak: A Story of Australian Child Life. Illust. (Lond., Ward Lock.) 1908.

The Childhood of Helen. Illust. (Lond., Ward Lock.) 1913.

Publication of another novel, "Mr Patrick's Love Affairs", not traced.

**Goode, William T.***Poetry*

Hits! Skits! and Jingles! (Syd., Bulletin Co.) 1899.  
2nd ed., illust. by Norman Lindsay. 1904.

**Goodrich, Henry Newton** ("Beelzebub")

*Fiction*

Raven Rockstrow, or The Pedlar's Dream: A Romance of Melbourne. (Collingwood, Melb., Caxton Repository.) 1864.

Inserted in another story, set in London, entitled "A Wife's Secret".

*Poetry*

Angel-Beckoned: A Monologue. (Melb., the author.) 1867.

• The Poetical Works of Newton Goodrich. (Melb., G. Robertson.) 1873.

Includes a play, "Pitman's Brief"

The author previously published, in London, *I Too*, by "Beelzebub" (1856). He is author of "The Martyrs of Myletene". "Angel-Beckoned" is quoted in Sladen's *A Century of Australian Song* (1888).

**Goodridge, T. S.**

*Drama*

S'Truth, Did You Say, Sister! A Farce-Comedy. (Syd., the author.) 1920.

**Gordon, Abraham Samuel**

*Fiction*

Mordecai MacCobber: The Story of a Scotch Jew in Australia by the late Hon. Benjamin Schlamm Hazel. 3rd ed. (Sunbury, Sunbury News.) 1914.

Another issue. (St Kilda, Melb., Wellman & Co.) 1918.  
4th ed. 1929.

**Gordon, Adam Lindsay**

*Criticism*

Adam Lindsay Gordon. Selections by Beatrice Vale Bevan. (Syd., Dey.) 1938.

*Poetry*

The Feud: A Ballad. Dedicated to Noel Paton, R.S.A., as a key to his illustrations of "The Dowie Dens o' Yarrow", by A. Lindsay. (Mount Gambier, S.A., Laurie, Watson & Laurie.) 1864.

Issued in green printed paper wrappers. The only known complete copies are in the possession of Mr Justice John A. Ferguson, and of the Mitchell Library.

Ashtaroth: A Dramatic Lyric. (Melb., Clarson, Massina.) 1867.

Another ed. 1877.

Sea Spray and Smoke Drift. (Melb., G. Robertson.) 1867.

Another ed., with preface by Marcus Clarke. (Melb., Clarson, Massina.) 1876. For origins of this preface see S. R. Simmons's *A Problem and a Solution: Marcus Clarke and the Writing of "Long Odds", His First Novel* (1946), pp. 38-42.

Another ed., with introd. by Walter Murdoch. (Melb., Lothian.) 1909.

Another ed., issued by H. B. Albert, Perth. 1909.

Bush Ballads and Galloping Rhymes. (Melb., Clarson, Massina.) 1870.

Copies are bound in red and green cloth. Other editions have been published.

To My Sister! Lines written by the late A. L. Gordon on August 4, 1853, being Three Days before he sailed for Australia. (Advertiser typ.) 1870.

Poems of the Late Adam Lindsay Gordon. (Melb., A. H. Massina.) 1877.

Collected edition.

Another ed., with preface by Marcus Clarke. (Melb., A. H. Massina.) 1880. Several issues of this edition have appeared. Serle lists some of them. The later ones contain illustrations to "The Roll of the Kettledrum".

The Laureate of the Centaurs: A Memoir of the Life of Adam Lindsay Gordon. With new poems, etc., by J. H. Ross. (Lond., S. Mullen.) 1888.

Reminiscences and Unpublished Poems of Adam Lindsay Gordon. Compiled by C. A. Pyke. (Syd., Somerset Publ. Co.) 1894.

Racing Rhymes and Other Verses. Selected and arranged by T. D. Guen. (N.Y., Russell.) 1901.

The Poems of Adam Lindsay Gordon. Arranged by Douglas Sladen. (Lond., Constable.) 1912.

Includes several poems never before printed.

Poems. Illust. by G. D. Giles. (Lond., Foulis.) 1912.

Reprinted 1922

Poems of Adam Lindsay Gordon. Edited, with introd., notes and appendixes, by Frank Maldon Robb. (Lond., Oxford University Press.) 1912.

Several reprints.

Poetical Works. (Lond., Ward Lock.) 1913.

Selected Poems. Illust. (Lond., Foulis.) 1913.

Gordon's Poems. Illust. (Melb., A. H. Massina.) 1914.

Gratis supplement to the *Australian Journal* (1913-14)

Reissue in paper covers of the original sheets (8 pages to a sheet), numbered in roman figures I-LXIV, with the original pages and page numbers intact.

Poems of Adam Lindsay Gordon. With prefatory sketch by A. G. Stephens. (Syd., Bookstall.) 1918.

Contains an appendix on "A Voice from the Bush", referring to the poem attributed to Mowbray Morris and included in some editions of Gordon's poetical works.

The Sick Stockrider. Illust. by C.H. (Adel., J. H. Sherring.) 1920.

Souvenir.

Another ed., entitled *The Sick Stockrider and Other Poems*. Illust. by Rhys Williams. (Syd., W. H. Honey.) 1945.

The Adam Lindsay Gordon Memorial Volume. Ed. by E. A. Vidler. Illust. (Syd., Melb., Lothian.) 1926.

An edition *de luxe* published in memory of Gordon by the Gordon Memorial Committee. Contains a biographical sketch by E. A. Vidler and articles by J. Howlett Ross, C. R. Long, and others. Illustrations are by several artists, including Ashton, Shirrow, Wilkie, Penleigh Boyd, F. G. Reynolds, and Napier Waller.

Sporting Verse. Illust. in colour by L. Edwards. (Lond., Constable.) 1927.

Adam Lindsay Gordon's Australian Poems. Ed. by C. R. Long. (Melb., Whitcombe & Tombs.) 1933.

Adam Lindsay Gordon: The Life and Best Poems of the Poet of Australia, by Douglas Sladen. (Lond., Hutchinson.) 1934.

The Westminster Abbey Memorial Volume. This work contains Kendall's review of Gordon's *Bush Ballads and Galloping Rhymes*, reprinted from the *Australasian* (1870).

A souvenir "Xmas card" (20 pp.) for 1933, entitled "Adam Lindsay Gordon, the Laureate of the Centaurs", was issued by Mr and Mrs Eustace A. Steadman, of Tisbury, England; a

reprint with additions (December, 1936), was presented to Australian libraries and Gordonians, at the request of the compiler, through the Gordon Memorial Committee, Melbourne. For other details of various editions see Serle's *Bibliography of Australasian Poetry and Verse*. Appraisals of Gordon, in addition to matter in general source-books mentioned under "Criticism" in the introductory outline herein, appear in Francis Adams's *Australian Essays* (1886), Byrne's *Australian Writers* (1896), Turner and Sutherland's *The Development of Australian Literature* (1898), Humphris and Sladen's *Adam Lindsay Gordon and His Friends* (1912), Edith Humphris's *Life of Adam Lindsay Gordon* (1933), Ellen Kaye's "Life of Gordon" in the *Australasian*, from August 1933, H. M. Walbrook's *Life and Writings of A. L. Gordon* (Cheltenham, England), and the Rev. George O'Neill's *Life of the Reverend Julian Edmund Tension Woods* (1929). A detailed list of periodical articles is recorded on the Mitchell Library catalogue cards, and the Gordon MSS there include some unpublished poems and letters. J. K. Moir, of Melbourne, compiled a typescript edition of *Gordoniana* in 1937, including chronology, bibliography, unpublished poems, speeches, memorials, racing records, press correspondence and other materials. Copies of this work are in the Public Library of Victoria (Melbourne), and the Public Library of South Australia (Adelaide). Poems by Gordon have been set to music by Sir Edward Elgar, Percy Grainger, G. W. Fielding, and W. R. Furlong, who composed music for *Ashtaroith* as an opera.

Adam Lindsay Gordon, born in the Azores Islands on 19th October 1833, was the son of the marriage of Adam Durnford Gordon, a retired Indian Army officer, to a cousin, Harriet Elizabeth Gordon. When he was 7 years of age his parents took him, with his two sisters, to live in England. He had a discontinuous education at Cheltenham College and a school in Gloucestershire and privately, but his interests were more in the direction of sport, particularly horsemanship. He also attended the Military Academy at Woolwich, but his father was requested to withdraw him, and, because of his waywardness, eventually decided to send him to Australia. Gordon arrived in Adelaide in 1853. He discarded letters he had been given to people of influence, and within a few days of his arrival he joined the Mounted Police. After being stationed at Mount Gambier and Penola for two years he resigned, and became a horse-trainer in that south-eastern district of South Australia. Both his parents died, and in 1861 he received about £7,000 from his mother's estate. In the following year he married Margaret Park, and in 1864 they went to live in a cottage he had bought near Port McDonnell. From January 1865 to November 1866 he was a member of the South Australian Parliament. He had invested a large sum in land, without any adequate return, and also took up a Western Australian property, which, though disastrously, he attempted to stock with sheep. He returned early in 1867 and went to live at Mount Gambier. He had become known in Melbourne and at Ballarat as a steeplechase rider, riding first as an amateur, and later as a means of earning money. In November 1867 he took over a livery stable at Ballarat, but it failed through his lack of business ability. His infant daughter died while he was there. His wife visited relatives in South Australia, and he went to Melbourne, arriving in time for the 1868 Spring racing season, during which he rode three steeplechase winners in one day. The fact that he had always been short-sighted did not prevent him from being successful as a rider, though it seems to have been the cause of his frequent

spills, with repeated, and even serious, head injuries. In 1869 he brought his wife to Melbourne, and they lived at the seaside suburb of Brighton.

Gordon had written occasional verses before coming to Australia. Among these is the poem, "To My Sister", composed on board ship soon after leaving England. His first publication in book form, *The Feud*, was his reconstruction of a Scotch border ballad, "The Dowie Dens o' Yarrow", from illustrations of it by Noel Paton, and it was issued from the press of the Mount Gambier *Border Watch*, in which some of Gordon's verse appeared. He also contributed poems to Melbourne periodicals, and his work had become known there; and when he made his home at Brighton he joined the group which founded the Yorick Club, among them being Marcus Clarke, George Gordon McCrae, G. A. Walstab, and later Henry Kendall. He had expended his inheritance, but money he made in racing helped him through financial difficulties that ensued. He had been induced to take action to obtain the Barony of Esslemont, belonging to the Gordon family in Scotland, and had borrowed money on the prospect, but in June 1870 news came that the action had failed through the statutory abolition of certain classes of entail. The hopelessness that followed was probably deepened by a melancholic tendency which he seems to have inherited from his mother, in whom it reached a pathological stage, and he had never fully recovered from the effects of a bad fall in a race several months before. Although both *Ashtaroith* and *Sea Spray and Smoke Drift* has caused him financial loss he had arranged for publication at his own expense of his new book, *Bush Ballads and Galloping Rhymes*, and it was issued on 23rd June 1870. On the morning of that day he obtained the publisher's account, which he saw no prospect of paying. He met Marcus Clarke, who congratulated him on his work, and he saw in proof a eulogistic review of the book written by Kendall for publication in the *Australasian*. He rose early next morning and several hours later his body was found among the scrub at Brighton with a self-inflicted gunshot wound in the head.

The various publications of Gordon's work after his death indicate the popularity it attained. It anticipated, in its emphasis on outdoor virility and the cult of the horse and its devil-may-care attitude, and to some extent even by its casually ironic meditation, the prolific bush-balladry of a decade or two later—a vogue which in its turn, of course, increased the readers of Gordon. His "The Sick Stockrider" was the forerunner of a multitude of such poems. The effective period of his writing life was only about ten years. The main elements of his subject matter, sometimes separate and sometimes mingled, are horsemanship, chivalrous and other old-world sentiment and legend, and in a few poems the open-air Australian scene. Through the whole runs a

strain of pessimistic reflection touched with reckless courage of the sort that led him to ride cross-country rather than by roads, taking fences as they came:

*No game was ever worth a rap  
For a rational man to play,  
Into which no accident, no mishap,  
Could possibly find its way.*

A real enthusiasm animates the numerous equestrian poems, typified by "How We Beat the Favourite" and "From the Wreck". Of the poems of the legendary kind, the longest, *Ashtarothe*, consists of a series of dialogues in undistinguished verse, with the action shifting disconnectedly. The central theme and some of its aspects distantly suggest Goethe's *Faust*, Hugo being the scholar and Agatha the equivalent of Margaret. It contains one or two good lyrics, the best of which, "Thora's Song", was afterwards published as a separate poem. The long poem "Fauconshawe" is an adequate example of traditional balladry. The more robust "Rhyme of Joyous Garde" makes effective use of the Arthurian story of Lancelot. Among the specifically Australian poems, "The Sick Stockrider" is a vivid transcript of bush life:

*'Twas merry in the glowing morn, among the gleaming  
grass,  
To wander as we've wandered many a mile,  
And blow the cool tobacco cloud, and watch the white  
wreaths pass,  
Sitting loosely in the saddle all the while.*

Elsewhere there are scenic glimpses having the same sureness:

*In the Spring, when the wattle gold trembles  
'Twixt shadow and shine,  
When each dew-laden air draught resembles  
A long draught of wine;  
When the sky-line's blue burnished resistance  
Makes deeper the dreamiest distance,  
Some song in all hearts hath existence,—  
Such songs have been mine.*

Gordon's view of life, which he reiterates with little variation, hardly amounts to a philosophy, for it is not much concerned with metaphysical or moral subtleties. A stanza of "The Swimmer" summarizes it:

*A little season of love and laughter,  
Of light and life, and pleasure and pain,  
And a horror of outer darkness after,  
And dust returneth to dust again.  
Then the lesser life shall be as the greater,  
And the lover of life shall join the hater,  
And the one thing cometh sooner or later,  
And no one knoweth the loss or gain.*

The practical outcome is simplified accordingly:

*Life is mostly froth and bubble,  
Two things stand like stone—  
Kindness in another's trouble,  
Courage in your own.*

Another stanza from "The Swimmer" illustrates at its best the personal lyricism resulting from Gordon's moody introspection:

*I would that with sleepy, soft embraces  
The sea would fold me—would find me rest  
In luminous shades of her secret places,  
In depths where her marvels are manifest,  
So the earth beneath her should not discover  
My hidden couch—nor the heaven above her—  
As a strong love shielding a weary lover,  
I would have her shield me with shining breast.*

In one long poem, "Argemone", the characteristic note of frustration approaches something like the poignant dignity of classic tragedy. At the other extreme the faults of Gordon's poetry sometimes approach bathos. Frank Maldon Robb, in his introduction to the standard edition, ascribes this disparity to the poet's disinclination to revise his work, and he finds in this an affinity with Byron, whose influence on Gordon, as well as that of other poets, particularly Swinburne and Browning, he discusses at some length.

Gordon's grave is in the Brighton Cemetery. There is a statue of him in Spring Street, Melbourne, and a commemorative bust in Westminster Abbey.

### Gordon, Beatrice

#### Fiction

Dead Yesterday: The Story of a Girl with a Temperament and a Boy Who Developed a Character, But Mainly About the Girl. (Melb., Australasian Authors' Agency.) 1918.

Gordon, Digger. *See under* Gordon, R.

"Gordon, Don". *See* Thomas, Edward Llewellyn Gordon.

### Gordon, Edward

#### Fiction

Christmas Gift and Other Stories. (Bendigo, Vic., Bolton Bros.) 1913.

### Gordon, James William ("Jim Grahame")

#### Poetry

Call of the Bush, by Jim Grahame. (Melb., Bread & Cheese Club.) 1940.

Home Leave and Departing. (Leeton, N.S.W., Murrumbidgee Irrigator.) 1944.

Under Wide Skies: Collected Verse. (Leeton, N.S.W., Citizens of Leeton.) 1947.

James William Gordon, who used the pen-name "Jim Grahame", was born at Creswick, Victoria, in 1874. His varied outback experience included carrying his swag on the track with Henry Lawson. His poetry consists of simple verses, largely of the bush ballad kind, meant for

*The dwellers of bush camp, hut and hovel,  
Wielding the axe or the pick or shovel.  
They're the men that can understand.*

He had been a freelance writer for many years prior to his death in 1949.

**Gordon, Joseph**

*Fiction*

The Emigrant Barque; With Some Traits of Australian Life and Character in Prose and Verse. (Edinb., Maclachlan & Stewart.) 1871.

Author of *Botany Bay and Other Poems* (1861), *Connell's of Castle Connell* (1868), *Death Certificate* (poems) (1886), and other works. Doubtful Australian author.

**Gordon, Mrs Nanzie**

*Poetry*

Fair Australia, The Song of Anzac, and Other Poems. (St Kilda, Melb., R. G. Ferguson.) 192-.

**Gordon, Nurse.** See under Gordon, R.

**Gordon, R.**

*Fiction*

My Funny Stories and Humorous Memories, Whilst Serving with the A. I. F. Abroad. (Melb., Mitchell, Dunn.) n.d.

Includes verse.

Joint author of *Our Memories of France*, verses by Nurse and Digger Gordon (n.d.).

"Gordon, Vivian". See Bowden, V. G.

**Gordon-Bremer, Lady**

*Fiction*

Mother's Offering to Her Children, by A Lady Long Resident in New South Wales. (Syd., Gazette.) 1841.

The first Australian book published expressly for children. It comprises stories of shipwrecks on the Australian coasts and accounts of the aborigines, written in the form of dialogue. The author was the wife of Sir J. J. Gordon-Bremer.

**Gore-Jones, Alice Muriel**

*Poetry*

Troop Trains and Other Verses. (Adel., Hassell.) 1917.

Referred to in Kellow's *Queensland Poets* (1930).

**Goring-Thomas, A. R.**

*Fiction*

Published by John Lane, London:

Mrs Gramercy-Park. 1909.

The Lass with the Delicate Air. 1911.

Wayward Feet. 1912.

The Strong Heart: Being the Story of a Lady. 1914.

Paterson's poem, "Daylight is Dying", was set to music by René Goring-Thomas, who was sometime music critic to the *Australian Magazine*, Sydney. About 1900 he migrated to London and Paris, and, according to A. W. Jose, "amused himself with the writing of novels in which his Sydney friends figured, not always to their delight".

**Gornall, Edgar**

*Fiction*

Retribution: The Adventures of a Dope Dealer, as related by E. A. Gornall. (Syd., Macquarie Head Press.) 1933.

**Goss, John H.**

*Poetry*

A Soldier's Kit Bag. (Lond., Fortune Press.) 1941.

**Goss, Norman Claridge**

*Fiction*

Paul Mason: A Tale of the Far North. (Melb., A. McCubbin.) 1921.

**Gosse, Agnes Grant.** See Hay, Agnes Grant.

"Gossip". See Macmillan, Robert.

"Goth, The". See Baker, Henry.

**Gough, Evelyn**

*Poetry*

The Epic of Bert Hinkler, the Homing Bird of Bundaberg. (Melb., Massina.) 1928.

**Gould, Jack Vincent**

*Drama*

The Death Ship. (Syd., E. H. Shea.) 1933.

**Gould, Nat**

*Fiction*

The Double Event: A Tale of the Melbourne Cup, by Verax. (Lond., Routledge.) 1891.

Originally printed as a serial entitled "With the Tide".

Jockey Jack, by Verax. (Lond., Routledge.) 1892.

Running It Off, or Hard Hit, by Verax. (Lond., Routledge.) 1892.

Life's Web. n.d.

Also published by Routledge, London:

Banker and Broker. 1893.

Harry Dale's Jockey, Wild Rose. 1893.

Thrown Away, or Basil Ray's Mistake. 1894.

Stuck Up. 1894.

Only a Commoner. 1895.

The Miner's Cup: A Coolgardie Romance. 1896.

The Doctor's Double: An Anglo-Australian Sensation. 1896.

The Magpie Jacket: A Tale of the Turf. 1896.

Who Did It. 1896.

Horse or Blacksmith. 1897.

Another ed., entitled *Hills and Dales*. 1899.

Not So Bad After All. 1897.

Seeing Him Through: A Racing Story. 1897.

A Lad of Mettle. 1897.

Gentleman Rider: A Tale of the Grand National. 1898.

The Famous Match: Being the Story of a Great Race. 1898.

Landed at Last. 1898.

Golden Ruin. 1898.



Racecourse and Battlefield. 1898.  
 Old Mare's Foal. 1899.  
 The Dark Horse. 1899.  
 The Pace that Kills. 1899.  
 The Roar of the Ring. 1900.  
Includes descriptive sketches and a bush ballad.  
 A Dead Certainty. 1900.  
 His Last Plunge. 1900.

*Published by R. A. Everett, London:*

A Racecourse Tragedy. 1901.  
 Warned Off. 1901.  
 Settling Day. 1901.  
 A Stable Mystery. 1901.  
 King of the Ranges. 1902.  
 In Royal Colours. 1902.  
 A Racing Sinner. 1902.  
 Broken Down. 1902.  
 His Last Chance and Other Stories. 1902.  
 The Silken Rein. 1903.  
 Three Wagers. 1903.  
 Raymond's Ride. 1903.  
 Bred in the Bush. 1903.  
 Blue Cap. 1903.  
 The Runaways. 1903.  
 Rank Outsider. 1903.  
 In Low Water. 1904.  
 Near Thing. 1904.  
 The Gold Whip. 1904.  
 The Rajah's Racer. 1904.  
 The Second String. 1904.  
 The Outcast. 1904.  
 The Boy in Green. 1905.  
 The Story of Black Bess. 1905.

*Published by John Long, London:*

One of a Mob. 1905.  
 The Selling Plater. 1905.  
 The Lady Trainer. 1906.  
 A Straight Goer. 1906.  
 A Hundred to One Chance. 1906.  
 A Sporting Squatter. 1906.  
 Charger and Chaser. 1907.  
 A Bit of a Rogue. 1907.  
 A Chance of a Lifetime. 1907.  
 The Little Wonder. 1907.  
 The Top Weight. 1908.  
 The Dapple Grey. 1908.  
 Whirlwind's Year. 1908.  
 A Bird in Hand. 1908.  
 The Buckjumper. 1909.  
 The Jockey's Revenge. 1909.  
 The Stolen Racer. 1909.  
 A Reckless Owner. 1909.

The Lottery Colt. 1910.  
 The Roarer. 1910.  
Serialized in the Melbourne *Sporting Globe* (February 1937).  
 The Lucky Shoe. 1910.  
 The Phantom Horse. 1911.  
 Good at the Game. 1912.  
 A Member of Tatt's. 1912.  
 The Head Lad. 1913.  
 A Fortune at Stake. 1913.  
 Queen of the Turf. 1913.  
 A Great Coup. 1914.  
 A Gamble for Love. 1914.  
 The King's Favourite. 1914.  
 A Cast Off. 1914.  
 The Flyer. 1914.  
 The Wizard of the Turf. 1915.  
 Left in the Lurch. 1915.  
 Never in Doubt. 1915.  
 The Trainer's Treasure. 1916.  
 Lost and Won: A Tale of Sport and War. 1916.  
 A Turf Conspiracy. 1916.  
 The Best of the Season. 1916.  
 Breaking the Record. 1916.  
 The White Arab. 1917.  
 The Smasher. 1917.  
 A Northern Crack. 1917.  
 The Rider in Khaki. 1918.  
 Fast as the Wind. 1918.  
 Won on the Post. 1919.  
 The Steeplechaser. 1919.  
 A Race for a Wife. 1919.  
 A Chestnut Champion. 1920.  
 The Silver Star. 1920.  
 The Sweep Winner. 1920.  
 At Starting Price. 1920.  
 Odds On. 1920.  
 The Rake. 1920.  
 In the Paddock. 1921.  
 The Man from Newmarket. 1921.  
 A Derby Winner. 1921.  
 A Long Shot. 1921.  
 Racing Rivals. 1922.  
 A Great Surprise. 1922.  
 Sold for a Song. 1922.  
 A Dangerous Stable. 1922.  
 Beating the Favourite. 1923.  
 A Brilliant Season. 1923.  
 First in the Field. 1924.  
 The Challenge. 1925.  
 The Demon Wins. 1925.  
 Riding to Orders. 1925.  
 The Major's Mascot. 1926.

The Racing Adventures of Barry Bromley. 1926.

Trainer's Tales. 1927.

The Exploits of a Racecourse Detective. 1927.

A Stroke of Luck. 1928.

From 1900, for more than fourteen years, was published *Nat Gould's Sporting Annual*, comprising a racing novel. Several of these novels were later published separately. Gould was also author of *On and Off the Turf in Australia* (1895), *Town and Bush Stray Notes on Australia* (1896) (which includes a seven-page original poem, entitled "A Hero's Grave"), *Sporting Sketches: Recollections and Reflections on a Variety of Subjects Connected with Sport, Horses and Horsemen Never Before Published* (1900), and *The Magic of Sport* (1909) (mainly autobiographical). Gould contributed as "Verax" to the *Antipodean* (1894), ed. by Essex Evans and J. T. Ryan.

The first novel, *The Double Event*, is a story of the Melbourne Cup. The second, *Jockey Jack*, is an account of a waif who becomes a jockey, and turns out to be the son of the wife of the owner he rides for at Flemington and elsewhere. *Running It Off, or Hard Hit* records the romantic history of a young immigrant who finds fortune on the New South Wales diggings. The Sydney Cup and mining meetings furnish the racing incidents. *Banker and Broker* brings out cross-purposes between successful people, and a banker is the plunger who crashes. *Harry Dale's Jockey* preserves the remembrance of Captain Carver's "Wild West Show" in Australia. The jockey is a woman who wins a Grand National at Flemington. A fictitious cricket match between England and Australia at Sydney, opens *Thrown Away, or Basil Ray's Misadventure*. The Caulfield Cup is featured as well as gambling dens and a coastal shipwreck. In *Struck Up* the story of Ned Kelly and his family is presented sympathetically, under the name of Carey. Only a *Cormorant* relates a Tasmanian turf sensation associated with the Hobart Cup. The original of Detective Shanklin, Inspector Franklin, is referred to by Gould in *On and Off the Turf in Australia* and in *Magic of Sport*. Racing life on the Coolgardie goldfields forms the background of *The Miners' Cup* followed by another Australian turf story, in *The Doctor's Double*. The cricketing motif is re-introduced into *A Lad of Mettle*. From an English school the hero goes to a Central Australian station as a fence as a famous New South Wales cricketer. The theatre and racing combine in *See us Hit Through*, in which the artistry of the abducted daughter of an Italian count thrills Australian audiences. On the evening after the running of the Melbourne Cup a double murder occurs at St Kilda and is recorded in *The Famous Match*. Suspicious incidents, connected with a spectacular match in England for £10,000 between an English horse and an Australian lead to the detection of the murderer. *Golden Run* is based upon fraudulent bank transactions in Mount Morgan shires. Minor Australian incidents occur in *A Gentleman Rider*, which features the Liverpool Grand National. The robbery of gold from a mail-steamer at Melbourne opens a detective story *Landed at Last*, which makes reference to some well-known Flemington hotels during the Cup season. Blacks and bushrangers come to light in *The Dark Horse*, and a horse from Bourke causes a Sydney Cup sensation. Nat Gould goes back to his Bathurst days in *The Roar of the Ring*, in which bookmakers and backers are seen at country horse-show competitions. The book also includes four short sketches, one being on "Bush Fires", with an original ballad. An English horse wins the Brisbane and Melbourne Cups in *His Last Plunge*, which contains scenes of station-life and country-meetings. An Australian horse with a bad reputation complicates the romance of the owner's daughter in *A Dead Certainty*. *Settling Day* returns to the motif of bushranging, including affrays with the blacks and a Sydney Cup episode. Another bushranging yarn is told in *The Straight Goer*, placed some five hundred miles from Sydney. *King of the Ranges* is a Tasmanian romance of convictism and bushranging during the days of Governor Arthur. The hero accounts for Mike Cross (a fictitious representation of Mike Howe); and his son rides to victory in a Melbourne Cup. The Victorian gold-diggings and the anti-transportation movement are featured. Carbine's famous Melbourne Cup is the attraction in *A Racing Sinner*, which refers to the horse's owner and trainer and the popular starter George Watson, and to some well-known Melbourne hotels. A change to pearling and gold-mining in Western Australia is made in *The Second String*. A story of the horsemanship of a North Queensland young woman is told in *Bred in the Bush*, with reference to the blacks and country race-meetings. A travelling circus plays a leading role in *In Low Water*; it provides a Caulfield steeplechase winner. Patron's victory in the Melbourne Cup is revived in *A Sporting Squatter*, as well as squatting and racing in and around Bathurst. From the mining-camps of California there come to Australia two men whose complicated histories are unravelled in *The Chance of a Lifetime*. *The Buckjumper* lives up to its title and works in highly coloured accounts of the Palmer gold-diggings in Queensland. Test matches at Kennington Oval and Sydney are described in *Good at the Game*, which also combines the theatre and the racing at Flemington and Randwick. *The Smasher* takes us to the goldfields of Coolgardie and Kalgoorlie. The racing events are placed at the Kalgoorlie course. *The Sweep Winner* concerns the famous "Tattersall's" which originally operated in Sydney. The remarkable performances at Randwick,

Caulfield and Flemington of the horses of an owner whose colours bore the emblem of a silver star are recounted in *The Silver Star*. A Darling river "dreadnought" comes in for mention as well as New South Wales politics and the town of Bathurst. The lucky fortunes of a newcomer mainly fill most of the pages of *A Chestnut Champion*. It contains rapidly phrased descriptions of Manly, Coogee and Randwick, as well as of Sydney itself in the heyday of Australia's prosperity of the eighteen-nineties. *Racing Rivals* is an Anglo-Australian romance, based upon the rivalry of two brothers, one of whom is a Riverina squatter. The devices of a wealthy Caulfield bookmaker are detailed in *Beating the Favourite*, along with pastoral life in the Albury district. Flemington and Caulfield provide the racing attractions.

Even in his later writings Gould favours Australia as a field for his racing stories. *Riding to Orders* draws upon the leading fixtures of the eastern States. In a sheaf of short stories, *The Major's Mascot*, Australian items hold pride of place. *A Stroke of Luck*, the last-recorded novel, comprises studies of various types of racing fraternities, with scenic backgrounds in Sydney and the Blue Mountains. Gould is generally accurate in his topography, although in some of the works issued posthumously under his name there occur several misspellings of place-names.

A biography of Nat Gould, by W. Farmer Whyte, commenced in the Melbourne *Sporting Globe* on 23rd October 1950.

Nat (Nathaniel) Gould was born at Manchester on 21st December 1857, and educated at Strathmore House, Southport. After some journalistic experience in England he sailed for Australia in 1884, and soon after reaching Sydney went to Brisbane and became a reporter for the *Telegraph*. Returning to Sydney, he worked successively on the *Referee*, *Sunday Times*, and *Evening News*, and for eighteen months was at Bathurst as editor of the *Bathurst Times*. There he wrote his first novel, *With the Tide*, which, after his return to the staff of the *Referee* in Sydney, appeared as a serial in that journal, and was followed by six others similarly published. In 1891 *With the Tide* was published in book form in London, though under the title of *The Double Event*, and was an immediate success. A dramatic version, produced in Melbourne in 1893, was equally popular. In 1895 Gould returned to England, and for many years produced novels at the rate of four a year. He wrote also short stories, estimated to exceed two hundred in number. He died on 25th July 1919. The enormous circulation of his books, sales of which amounted to many millions of copies, is to be ascribed to what Andrew Lang in *Longman's Magazine* (October 1902) called "a candid simplicity of style, and a direct and unaffected appeal to the primitive emotions, and our love for that noble animal the horse". Although so small a proportion of his work was written in Australia, he continued to draw on his experience there, particularly as to his special knowledge of the turf and its associations, his main subject matter. A more direct account of this experience is contained in *On and Off the Turf in Australia* and the writings other than fiction mentioned above.

"Gower, Charles". See Ritchie, Charlotte Ethel.

Goyder, Margot. See under "Neville, Margot".

Grace, C. W.

Poetry

Songs and Poems. (Lond., Author's Co-op Publ. Co.) 1890.

**Grace, M. R.**

*Poetry*

The Waratah and Wattle, and Other Poems. (No imprint.) n.d.

**Grace, N.**

*Poetry*

The Rhyme of the Queensland Road. (No imprint.) 1938.

"Graeme, Bruce". See Jeffries, Graham Montague.

"Graeme, Peter". See Kelly, Reginald Chalmer.

**Graeme, Roland**

*Fiction*

From England to the Back Blocks. (Lond., Sonnenschein.) 1898.  
Aust. ed. (Melb., G. Robertson.) 1898.

**Graham, Burton**

*Fiction*

Until This Day. (Melb., Robertson & Mullens.) 1944.

Each New Dawn. (Syd., F. H. Johnston.) 1944.

To My Mother. Illust. by D. Johnston. (Syd., F. H. Johnston.) 1945.

Author of books descriptive of operations in the Pacific zone during the second world war and of *A Boy's Dog* (1944).

**Graham, David**

*Poetry*

Soldiers' Poems. (Melb., Treadwell Print.) c. 1918.

"Graham, Helen". See Holliday, Margaret I.

**Graham, John (1)**

*Fiction*

Laurence Struilly, or Observations and Experiences During Twenty-five Years of Bush Life in Australia. Ed. by the Rev. John Graham. (Lond., Longmans.) 1863.

Written in narrative form, with extracts from journals and letters, and an historical introduction on early voyages and explorations. A portion of the story occurs in Van Diemen's Land during the early eighteen-thirties and the remainder is set in the Bathurst district, New South Wales. There are accounts of the blacks, bushrangers and prison discipline. The book (pp. 167-175) contains a reprint of an article from the *Ballarat Star* entitled "The Prison Poet of Australia", which includes three poems. This poet was Owen H. Suffolk, in whom the Chief Justice (Sir William A'Beckett) was interested. One of the poems, "The Dream of Boyhood", appeared in the Melbourne *Argus* during May 1852.

*Poetry*

Poems; Sacred, Didactic and Descriptive. (Lond., Judd.) 1861.

**Graham, John (2)**

*Poetry*

Blood on the Coal and Other Poems for the People. (Syd., Current Book Distributors.) 1946.

**Graham, W. Edward**

*Drama*

A Very Gallant Gentleman. A screen play from a story by Geoffrey White. (Brisb., Jackson & O'Sullivan.) 1941.

"Grahame, Jim". See Gordon, James William.

**Grainger, Clement**

*Poetry*

Goblins of the Past, and Other Verse. (Syd., Worker.) 1931.

"Grandpa Gleniffer". See McNicol, Alexander.

**Grano, Paul L.**

*Anthology*

The Southwellian. Ed. by P. L. Grano. (Brisb., Catholic Poetry Society of Queensland.) 1938.

Witness to the Stars: An Anthology of Australasian Verse by Catholic Poets. Ed. by Paul Grano. (Syd., Angus & Robertson.) 1946.

*Poetry*

The Roads and Other Poems. (Brisb., the author.) 1934.

Quest. (Melb., Hawthorn Press.) 1940.

Another ed., with some alterations (Brisb., the author.) 1943.

Poet's Holiday. (Brisb., Yallaro Publications.) 1941.

Poems, New and Old. (Melb., Georgian House.) 1945.

Paul Langton Grano was born at Ararat, Victoria, in 1894, graduated in Law at the University of Melbourne, was in practice for a few years, and went to Brisbane in 1932. After experience in various occupations he joined the staff of the Queensland Main Roads Commission. He is the founder of the Catholic Poetry Society. *Poems Old and New* is his selection from his previous books, with the addition of notes on the poems and a prefatory "Author's Note" giving some personal particulars. In this he speaks of his "sense of order, not to be confused with the sense of tradition". His poetry, as regards form, leans towards contemporary usages while avoiding extreme experiments, and he reconciles a modern ironic attitude with the religious faith which, he says in "The Church", "has bound me beyond my breaking". Poems specifically expressing this piety, which pervades his work, include "Praise for Little Things", with

its gratitude for birds "that fluster in their bath this morning" and even for commonplace street sounds such as "newsboys calling". It begins:

*Lord in the Sacrament, forgive me,  
who am ever asking, ever taking,  
and hear my song of praise  
this day in making.*

Another, entitled "May", celebrating "the Mary month", and extolling "that Seed, God's seed, Self-sent, God-blended", is reminiscent of the manner of Gerard Manly Hopkins, an influence that seems apparent in other verses, for instance "Salutation to the Sun":

*wind-taken  
magpie-cries  
shaken  
to flake-falls  
of silver sound  
wind-wound  
from the rise.*

There are moods of a mystical surrender which becomes intense in "Invocation", with the bird of prey providing a parallel for chastening god-head:

*Hey there! ho there!  
You there on high wing,  
circling in broad sweep  
the snow keep,  
the ice keep,  
White King, O Flame King,  
sweeping and circling,  
majestic in slowness,  
splendorous slowness,  
ho there! hey there!  
Here's meat,  
heart's meat.*

The humane implications of this devout strain, indicated briefly in "The Philanthropist", are amplified in "Pray Pity for Bill Smith". It rejects "an abstract labelled 'Man'":

*Our only world is that within our reach—no more;  
pray pity then for Bill, Bill Smith, the man next door.*

"In a Chain Store Cafeteria" gives an objective picture of day-to-day life. Ironies of actual human contact find expression in verses like "Romance and Business" and "Beer and Pantheism". A number of brief epigrammatic poems give a satirical glint to topical or local themes, as in "Desiccation" and "Man's Acre", the latter a terse dialogue:

*"O stripped arthritic limbs of trees,  
O millioned acre barrened by the axe!  
whoever marred—God blast him to his knees."  
"Hush, hush, my friend, and please relax.  
This is a holy place where gaunt gums sleep  
happy to know they died for him  
and—half a sheep."*

Grano expresses his regard for "sea-places, lovely and laughing", as well as for trees "sharply autumnal in alien graces", but with his essential "roots thrust deep down in the dry hills". Mostly

his response to natural scenes has human associations, with vivid moments as of a view from Mount Coot-tha, showing

*from furnaced clouds  
rain sifting down  
like golden ash  
on Brisbane Town.*

"Last Fling of a Romantic" lives up to its title in "rorty verse, snorty stentorian verse, noisy and rowdy verse", laughingly deriding the self-satisfaction of modern progress. The last poem in the book, "To Younger Poets", more gently passes on a torch lighted

*when sparks came  
down the moon-ways (if I took them for great suns  
it was only till daylight and the day's cold flame).*

It ends with the valediction:

*So far and fair  
be your journeying, the sharp peaks warm to your brave  
feet,  
planets lean on your shoulders and God be there.*

**Grant, Alexander Charles**

*Fiction*

Bush Life in Queensland, or John West's Colonial Experiences. 2 vols. (Edinb., Blackwood.) 1881.

Ed. in 1 vol. 1882.

The Mitchell Library contains MS. of "The Reminiscences of A. C. Grant, 1860 to 1901" (*The Mitchell Library: Historical and Descriptive Notes*, ed. by Ida Leeson, 1936).

"Grant, Kay". See Cooper, Nelle Grant.

Grant Bruce, Mary. See Bruce, Mary Grant.

Grant Rosman, Alice. See Rosman, Alice Grant.

"Grantham, Gerald". See Wallace, John.

**Grattan, Clinton Hartley**

*Criticism*

Australian Literature. Foreword by Mrs Vance Palmer. (Seattle, University of Washington Bookstore.) 1929.

The author of this booklet is an American who visited Australia to study social and other circumstances. His works include a substantial volume, *Introducing Australia* (1942).

**Graves, C. W. ("An Old Contemptible")**

*Poetry*

Thoughts in Rhyme, by An Old Contemptible. (Brisb., Read Press.) 1933.

**Graves, Clotilde Inez Mary ("Richard Dehan")**

*Fiction*

The Sower of the Wind, by Richard Dehan. (Lond., T. Butterworth.) 1927.

Dead Pearls: A Novel of the Great Wide West. (Lond., J. Long.) 1932.

**Graves, Kathleen E.**

*Fiction*

*Exile: A Tale of Old Tasmania.* (Bournemouth, Eng., Earl.) 1947.

**Graves, Richard H.**

*Fiction*

*Spear and Stockwhip: A Tale of the Territory.* (Syd., Dymock's.) 1950.

**Gray, Clement ("Daybreak")**

*Poetry*

*Patriotic Verses by Daybreak issued for Red Cross Fund.* (Burnie, Tas., Times.) 1915.

See also under *Souvenir: Two Poems.*

**Gray, James P. W.**

*Poetry*

*Fallen Petals.* (Moonee Ponds, Melb., E. Simpson.) 1946.

**Gray, John Lyons ("Donald Black")**

*Fiction*

*Red Dust: An Australian Trooper in Palestine,* by J. L. Gray ("Donald Black"). Illust. (Lond., Cape.) 1931.

**Gray, M. T.**

*Poetry*

*The Wattle's Call and Other Poems.* (Beeac, Vic., the author; printed by J. Woods & Co., Colac.) 1929.

"Gray, Oswald". See Simmons, Samuel Rowe.

"Gray, Robert". See Fullerton, Mary E.

**Gray, William Robert**

*Poetry*

*Amy Johnson Souvenir: Lady Amy of Boadicea,* by W.R.G. (No imprint.) 1930.  
A poem.

"Grayson, Rex". See Campbell, Ronald Grayson.

**Great Alphabet, The,** or Psalm CXIX in Twenty-two Sonnets. See under Day, William.

**Greatorrex, Elizabeth.** See Riddell, Elizabeth.

**Greaves, Lilian** (*Mrs William J. Wooster*) ("Lilian")

*Poetry*

*Poems by Lilian.* (Syd., G. Baker Walker.) c. 1903.

*The Two Doves and Other Poems.* (Perth, Upham & Williams.) 1906.

*Roses in Rain.* (Midland Junction, W.A., Swan Express.) c. 1910.

*The Road to Glory: A Patriotic Souvenir from West Australia.* (Perth, S. T. Upham.) 1915.

*Out of Doors in W.A.* (Perth, Imperial Printing Co.) 1927.

*Wongan Way.* (Perth, Imperial Printing Co.) 1927.

Some dates suggested in Serle's *Bibliography*.

**Green, Arthur ("M.R.", "Moss Rose")**

*Poetry*

*Rose Leaves, by Moss Rose.* (Launceston, Examiner.) 1880.

*King Edward Sleeps, and Other In Memoriam Poems, by M.R.* (Launceston, H. Button.) 1910.

"The Angel-Reaper's Choice" quoted in Sladen's *Australian Poets, 1788-1888*.

**Green, Dorothy.** See Auchterlounie, Dorothy.

**Green, Evelyn Everett**

*Fiction*

*My Cousin from Australia.* (Lond., Hutchinson.) 1894.

**Green, H. M.**

*Anthology*

*Modern Australian Poetry.* Ed. by H. M. Green. (Melb., Melbourne University Press.) 1946.

*Criticism*

*Australian Literature: A Summary.* (Syd., Sydney and Melbourne Publ. Co.) 1928.

Presidential address to the Arts Society of Sydney.

*An Outline of Australian Literature.* (Syd., Whitcombe & Tombs.) 1930.

*Christopher Brennan: Two Popular Lectures Delivered for the Australian English Association.* (Syd., Angus & Robertson.) 1939.

*Fourteen Minutes: Short Sketches of Australian Poets and Their Works, from Harpur to the Present Day.* (Syd., Angus & Robertson.) 1944.

Another ed., revised by Dorothy Green. 1950.

*Poetry*

*The Happy Valley and Other Poems.* (Syd., Dymock's.) 1925.

*The Book of Beauty.* (Lond., Dent.) 1929.

Henry Mackenzie Green was born in 1881 at Sydney, and graduated at the university there in Arts and in Law. He was admitted to the Bar but did not practise. He travelled in Europe for a year, and after his return to Sydney in 1907 was for two years on the staff of the *Sydney Morning Herald* and for eleven years with the *Daily Telegraph*. In 1921 he was appointed Librarian of the Fisher Library at the University of Sydney, and held that position until he reached retiring

age in 1946. He was winner of the University Prize for English verse in 1903 and the Beauchamp Prize in 1904. He has contributed short stories to Australian journals, and is represented in *Australian Short Stories*, edited by Mackaness (1928). His published works include two lectures [*The Poetry of W. B. Yeats* (1931), and *Midsummer Night's Dream* (1933)], *Wentworth as Orator* (1935), and *The Story of Printing* (1929). *An Outline of Australian Literature* is a product of his special attention to the subject for many years. *Fourteen Minutes* is an adaptation of a series of radio talks. Green was Commonwealth Literary Fund lecturer in Australian Literature at the University of Sydney for several years following the establishment of such courses in Australian universities in 1940. *The Happy Valley* is a collection of lyrics in traditional vein, some with a slight local colour. *The Book of Beauty* is a fantasy having the underlying allegory of man's pursuit of beauty in the idealization of love, admonished, by the recognition of how time "scatters its dust on the sublime", to accept the tangible beauty which is to be found in actuality. The anthology, as explained in an introduction, draws only upon "poets as distinct from balladists, and only upon those poets who may reasonably be considered modern".

#### Green, James

*The Selector: A Romance of an Immigrant.* Illust. (Syd., Bookstall.) 1907.

*The Lost Echo: A Story of the Richmond.* Illust. (Syd., Bookstall.) 1910.

Narratives of pioneering settlers on the Richmond wheat lands in New South Wales, with references to politics, church, and society.

Engl. ed. (Lond., Epworth Press.) n.d.

Green, a Methodist clergyman, was born at Newcastle, England, in 1866. He served as a padre with the Australian Bushmen's Contingents in the South African war and in the first world war; C.M.G. 1918. He is the author of *The Story of the Australian Bushmen* (in the South African War) (1903), *News from No Man's Land* (1917), *The Year of Armageddon* (1919), *Angel of Mons* (1921), and *From My Hospital Window*, a collection of religious meditations (1934).

**Greene, Abigail M.** (*Mrs J. H. Greene, née Marshall*)

#### Drama

*Plays for Australian Children.* (Syd., Shakespeare Head Press.) 1933.

The author was born in Melbourne, and acted with George Rignold's Shakespearian company. She went to the United States, and won the Players Club (Philadelphia) prize with her play, *Accomplice*. She returned to Australia in 1929 and died in 1935.

"Greenhill, Richard". See Crouch, Richard Armstrong.

**Greenop, Frank Sydney**

#### Poetry

*Verses.* Illust. (Syd., K. G. Murray Publ. Co.) 1944.

Author of *Dividends of Deceit* (1944), *Who Travels Alone* (1944), *Coast of Tragedy* (1944), and *History of Magazine Publishing in Australia* (1947).

**Greenwood, Winifred.** See Birkett, Winifred.

**Greg, Percy Albert**

#### Fiction

*Hidden Scenes.* (Newcastle, N.S.W., Daily News.) 1886.

**Gregg, W. Thomson.** See Thomson-Gregg, W.

**Gregory, Ada Leonora**

#### Fiction

*The Clouded Dream: A Story of Two Incarnations: [and] A poem by Jane R. Price.* (Melb., Jane R. Price.) 1938.

"Gregory, Margaret". See Ercole, Velia.

**Greig, Maysie**

This is the pen-name of Jennifer, daughter of Dr Greig Smith, of Sydney. She has also published books under her former married name, Jennifer Ames, being now married to Max Murray. She has lived in England throughout her adult life. Her voluminous output of popular romantic novels pertains to her domicile abroad, and they accordingly do not come within the scope of the present work.

**Gresham, Roald**

#### Poetry

*Dream Girl.* (Brisb.) 1938.

**Grey, Agnes Maria Hamilton.** See Hamilton-Grey, Agnes Maria.

**Grey, Duncan**

#### Fiction

*Only the Aftermath.* (Hobart, Tasmanian News.) 1908.

"Grey, Harold". See Argles, Theodore Emile.

"Grey, Steele". See Smith, G. M.

**Grey, Zane**

*Wilderness Trek: A Novel of Australia.* (Lond., Hamilton; Melb., E. C. Harris.) 1946.

Grey, a popular American author, also wrote *American Angler in Australia* (1937), as a result of a visit to this country.

**Grien, Henri Louis** (or Grin or Grein)

#### Fiction

*The Adventures of Louis de Rougemont as Told by Himself.* (Lond., Heinemann.) 1899.

Several editions, including European translations.

*The Adventures of Louis de Rougemont* created a world sensation when first published in the *Wide World Magazine*. In a preface, the editor (William G. Fitz-Gerald), tells of his first

meeting with de Rougemont in his office and of how the book came to be written. The author recounts his early life in France and Switzerland, his education and his romantic coming to Australia. The adventures were vouched for as facts, but as narrated they are beyond the bounds of credibility. De Rougemont meets a Malayan skipper who invites him to join in a pearling expedition. After amassing a marvellous collection of pearls, the skipper and crew are lost in shipwreck. De Rougemont alone is saved and stranded on a small sandy island in the Arafura Sea. Years of loneliness pass. He rescues a catamaran of blacks. With them he reaches the mainland of Australia. He marries the woman "Yamba", to whose memory he dedicates the book. He spends nearly thirty years among the aborigines of northern and north-western Australia. From the cannibals he saves two shipwrecked English girls, who are afterwards drowned. He finds signs of the ill-fated Leichhardt expedition, and in Western Australia he meets a lost member of the Giles expedition of the eighteen-seventies. He has many fights with, and escapes from, man-eating natives, and records unbelievable contacts with wild animals. After the deaths of his children and, finally, his wife, he wanders back to civilization along the route of the overland telegraph. Henri Grien was born in Switzerland in 1844 and died in London in 1921. See also *Grien or Rougemont, or The Story of a Modern Robinson Crusoe*, as told by himself in the pages of the Daily Chronicle, with drawings by Phil May and a pantomimic sketch by Barry Pain (Lloyd, 1898), *The Book of Puka-Puka*, by R. D. Frisbie, which refers to similar animal episodes in the South Seas (Murray, 1930), *Three of a Kind*, by R. T. Gould, which is critical of the claims of De Rougemont, Dr Cook and Peary (Bles, 1933), *Freeman of Stamboul*, by Professor Bernard Freeman, who met De Rougemont in Brisbane in 1895 and went prospecting with him (he presents a defence of De Rougemont) (Gollancz, 1933), and *Free and Easy Land*, by Frank Clune, chapter 27, "The Greatest Liar on Earth" (Syd., 1938). In *The Magic of Sport* (1909), pp. 179-80, Nat Gould refers to a meeting with De Rougemont in Brisbane.

**Griffiths, Owen Evans**

*Fiction*

Dhidgerry Dhoo: A Tale Woven Around Fact. (Syd., the author; distributed by Edwards Dunlop.) 1947.

Author of *Darwin Drama* (1947), and *Cry Havoc: The Story of H.M.A.S. Kanimbla* (1949).

**Griffiths, Mrs W. B.**

*Poetry*

Astarte: A Tale of the Bush. (Newcastle, N.S.W., J. M. Sweet.) 1878.

Lights and Shadows of Humble Life. (Brisb., S. Pole.) 1881.

**Grills, Winifred Annie ("Winifred Ann")**

*Essays*

Mostly Out of Doors, by Winifred Ann. (Melb., Bacon.) 1949.

*Miscellaneous*

Up Hill and Down, by Winifred Ann. (Melb., Bacon.) 1945.  
Prose and verse.

**Grimshaw, Beatrice**

*Fiction*

Broken Away. (Lond., Lane.) 1897.

Vaiti of the Islands. (Lond., Newnes.) 1907.

When the Red Gods Call. (Lond., Mills & Boon.) 1911.

Guinea Gold. (Lond., Mills & Boon.) 1912.

The Sorcerer's Stone. (Lond., Hodder & Stoughton.) 1914.

Red Bob of the Bismarcks. (Lond., Hurst & Blackett.) 1915.

Cheap ed., entitled *My Lady of the Island: A Tale of the South Seas*. 1933.

Nobody's Island. (Lond., Hurst & Blackett.) 1917.

Kris-Girl. (Lond., Mills & Boon.) 1917.

The Coral Queen. (Syd., Bookstall.) 1919.  
Engl. ed. (Lond., Newnes.) 1925.

White Savage Simon. (Syd., Bookstall.) 1919.  
Engl. ed. (Lond., Newnes.) 1924.

The Terrible Island. (Lond., Hurst & Blackett.) 1920.

Queen Vaiti. Illust. by Percy Lindsay. (Syd., Bookstall.) 1920.  
Engl. ed. (Lond., Newnes.) 1925.

The Coral Palace 'Twixt Capricorn and Cancer. (Lond., Mills & Boon.) 1920.

*Also published by Hurst & Blackett, London:*

Little Red Speck and Other South Sea Stories. 1921.

My South Sea Sweetheart. 1921.

Conn of the Coral Seas. 1922.

The Valley of the Never-Come-Back and Other Stories. 1923.

Sands of Oro. 1924.

Helen of Man-o'-War Island: A Story of the South Seas. 1924.

Contains three short stories in addition. Has also been issued under the title of *Helen of the Hundred Waves*.

The Candles of Katara [and other stories]. 1925.

Eyes in the Corner and Other Stories. 1927.

The Wreck of the *Red-wing*. 1927.

Black Sheep's Gold. 1927.

The Paradise Poachers. 1928.

*Published by Cassell, London, unless otherwise stated:*

My Lady Far-Away. 1929.

The Star in the Dust. 1930.

The Beach of Terror and Other Stories. 1931.

The Mystery of Tumbling Reef. 1932.

The Long Beaches and Other South Sea Stories. 1933.

Rita Regina. (Lond., Jenkins.) 1939.

Lost Child. (Lond., Jenkins.) 1940.

South Sea Sarah; [and] Murder in Paradise: Two Complete Novels. (Syd., New Century Press.) 1940.

The Island Queen. (Lond., Vallancey.) 1944.

The Missing Blondes. (Syd., Invincible Press.) 1945.

Author of *From Fiji to Cannibal Island* (1907), *In the Strange South Seas* (1907), *The New New Guinea* (1910), *Adventures in Papua: With the Catholic Mission* (Melb., A.C.T.S., 1912; revised ed., with introd., 1915), and *Isles of Adventure* (1930).

Beatrice Ethel Grimshaw was born in Ireland, and after education there as well as in France and at the London University, went to live in New Guinea, with visits to Australia, followed by residence in New South Wales. She died in 1953. She attained a wide popularity as a writer of novels and stories relating to New Guinea and the South Seas. Her knowledge of those regions

is recorded also in books descriptive of her travels indicated in a note to the bibliographical list above.

**Grondona, St Clare**

*Fiction*

Collar and Cuffs: The Adventures of a Jackeroo. (Melb., G. Robertson.) 1911.

Author of *The Kangaroo Keeps on Talking* (1924), *Empire Stocktaking* (1930), and *Britons in Partnership* (1932).

**Groom, Arthur**

*Fiction*

A Merry Christmas. (Lond., Mills & Boon.) 1930.

Author of *One Mountain After Another* (1949), and *I Saw a Strange Land* (1950).

"Groom, Maurice C." See McBride, Charles Antony.

**Grose, H. V.**

*Poetry*

War Verses. (Adel., Publishers Ltd.) 1919.

**Groser, Thomas Sidney**

*Fiction*

Dream Flower: A Descriptive Australian Novel, With an Attractive Native Standpoint. (Lond., Ouseley.) 1928.

The Ocean Hell: The Historical Romance of a Gentleman Convict of the Penal Days of 1790. (Lond., Ouseley.) 1929.

Boys of Back o' Beyond: A Realistic Tale of Young Australia. (Lond., Ouseley.) 1930.

Author of *The Lure of the Golden West* (1927), a descriptive account of the bush brotherhood of Western Australia and the problems of group settlement.

**Gross, Alan Isadore**

*Poetry*

Preludes. (Melb., Australasian Authors' Agency.) 1916.

The High Purpose. (Melb., Australasian Authors' Agency.) 1918.

The Winning of Fire; Youloin Keear: A Legend of the Aborigines of South-Western Victoria. (Melb., Ruskin Press.) 1924.

An Ode for the Diamond Jubilee of Wesley College. (No imprint.) n.d.

Author of *Attainment: Being a Critical Study of the Literature of Federation* (1948).

**Grover, Montague Macgregor**

*Drama*

The Sleeping Beauty and the Beast, or Mother Goose and the Seven Champions. Words and Lyrics by Monty Grover. (Syd., J. Andrews.) 1903.

The Minus Quantity and Other Short Plays [including *The Traitor*, *The Boomerang*, *The Human Document*, and *The Return of Hagar*]. (Syd., W. Brooks.) 1914.

Judah and the Giant: A Melodrama [in five scenes]. 1915.

In Norman Lindsay's Book No. II, Sydney.

Represented in *Best Australian One-Act Plays* (1937). Grover was born at Melbourne in 1870 and educated at the Church of England Grammar School and Queen's College, Melbourne University. He became a journalist, serving with the *Argus*, Melbourne, the *Sydney Morning Herald*, the *Sun*, Sydney, the *Sun*, Melbourne, the *Herald*, Melbourne, and other papers. He was the foundation editor of the *World*, Sydney. Some of his verses are included in the *Bulletin Book of Humorous Verses and Recitations* (1920), and in *Pyke's Australian Reciter*. He is author of *The Time is Now Ripe* (1937), a Socialistic study.

**Grundy, Francis H.**

*Poetry*

The Demon McGuire. [Anon.] Illust. (Syd., Gibbs, Shallard.) 1870.

Original Address written by F. H. Grundy on the occasion of the benefit of Chas Lascelles, Prince of Wales Theatre, Sydney, 1870. (Maritzburg, Times.) n.d.

A reprint.

F. H. Grundy, C.E., was author of *Pictures of the Past: Memories of Men I Have Met and Places I Have Seen* (1879).

**Grundy, Joseph Hadfield**

*Poetry*

Some Original Verses. (Adel., Ellis, Hunkin & King.) 1930.

**Gubbins, Florence Irene**

*Poetry*

Grass on the Downs and Other Poems. 2nd ed. (Perth, Paterson's.) 1941.

**Gubernatio Mundi.** (Melb., McCarron, Bird.) 189-.  
Poetry.

**Guerin, A. C.**

*Fiction*

Loosikins: A Delightful Story of the Australian Bush for Young and Old with Authentic Information on Birds and Trees. Illust. (Syd., Laurent Publ. Co.) 1946.

The Tiger's Tooth. (Syd., Transport Publ. Co.) 1947.

**Guilbert, Rose**

*Fiction*

Flashlight Impressions. (Hobart, Monotone Printers.) 1927.

**Guillmayne, Henry de Ffreyne.** See De Ffreyne-Guillmayne, Henry.



**Guinness, Howard**

*Fiction*

*Out of Darkness*. Illust. (Melb., Bacon.) 1945.

Author of *Total Christian War* (1945).

**"Gum Leaf, A"**

*Fiction*

*Colonial Gems, or The Ninety Foundation Stones of our Parliament Houses*. No. 1. (Melb., H. C. Evans.) 1856.

Political satire.

Another ed. (Melb., W. H. Williams.) 1894.

**"Gumsucker"**. See Keogh, M. J.

**Gunman from Yuma**. See under Stokes, Jeff.

**Gunn, Mrs Aeneas**

*Descriptive*

*The Little Black Princess*. (Lond., De La More Press.) 1905.

Revised ed., entitled *The Little Black Princess of the Never Never*. (Lond., Hodder & Stoughton.) 1909.

Various other editions.

Included in *The Australian Wonder Book* (Home Entertainment Library, Melb.) 1935.

*We of the Never Never*. Illust. (Lond., Hutchinson.) 1908.

Various editions published

J. L. Rossiter issued a *Handbook to We of the Never Never*. With Some References to the *Little Black Princess* (Syd., G. B. Philip.) 1922.

Mrs Gunn's original manuscripts are deposited in the National Library, Canberra.

Mrs Aeneas Gunn was, before her marriage, Jeannie Taylor, daughter of Thomas Johnstone Taylor, a journalist. She was born in Melbourne in 1870. Her education was begun at home and continued at the University of Melbourne. For some years she and her sister conducted a private school in the suburb of Hawthorn. In December 1901 she married Aeneas Gunn, and at the beginning of the following year accompanied him to the Northern Territory, where he was manager of Elsey cattle-station, on the Roper River, south-east of Katherine. He died there early in 1903, and she returned to Melbourne, where, except for visits to England, she has continued to reside. The O.B.E. was conferred upon her in 1939.

*We of the Never Never* is an account of the author's experience in the Northern Territory, with the homestead at Elsey as a centre in what she calls the "Land of Plenty of Time". Her husband is referred to as The Maluka (aboriginal equivalent of "boss"), while she is The Little Missus, and others are The Sanguine Scott, The Head Stockman, The Dandy, The Quiet Stockman, The Fizzer, "and last, but by no means least, Cheon—the ever-mirthful, ever-helpful, irrepressible Cheon, who was crudely recorded on the station books as cook and gardener".

The background is filled in with an ever-moving company—a strange medley of Whites, Blacks, and Chinese; of travellers, overlanders, and billabongers,

who passed in and out of our lives, leaving behind them sometimes bright memories, sometimes sad, and sometimes little memory at all.

While there is no attempt to hide the hardships of "a land that bewitches her people with strange spells and mysteries, until they call sweet bitter, and bitter sweet", the tone of the whole is one of cheerful acceptance, even to the point of idealization. There were factors in the situation inevitably contributing to this effect. The author's outlook, in the year which the book covers, was that of a bride happy, despite limited amenities, as her husband's helpmate; it was a time when conventional attitudes towards women screened them from the cruder aspects of life; and the liking and respect which her own graciousness, in a land practically without white women, inspired in the menfolk around her put them on their best behaviour. This is in no degree an aspersion of them, but it accounts for the absence, in some respects, of a closer realism of masculine life in the rough, in a country with conditions imposing this. The narrative relates to facts and actual persons, and gains a living effect from its combination of imaginative sympathy with a simple grace of style, unfolding the incidents, characters and scenes with a natural artistry. *The Little Black Princess* is an account of Bet Bet, an aboriginal girl, and has a more juvenile appeal, though with also the general interest of its descriptions of the aborigines in their natural state as well as at the homestead. The title and the playful references to Bet Bet's "uncle", Ebimel Woolloomool or "Goggle Eye" as "His Majesty", are misleading so far as they imply that royalty is a feature of aboriginal life, but in general the book, in the course of its description of the girl, her whimsical doings and her primitive background, consists of the author's own observations, set down with sympathetic understanding. Both books have a wide public at home and abroad, extended, in the case of *We of the Never Never*, by translation into German.

**"Gunn, Dr David"**

*Fiction*

*The Story of Lapsu Beg, The Camel Driver*, as he told it to Dr David Gunn, showing how he went to Australia, and what befell him there. (Syd., Melb., G. Robertson.) 1896.

**Gunn, Frances Hannah**. See under "Frances".

**Gunn, John Alexander**

*Drama*

*Spinoza, the Maker of Lenses: A Play in Three Acts*. (Lond., Unwin.) 1932.

**Gunn, R. N.**

*Poetry*

*Poems of the Pioneering Days*. (Stanthorpe, Qld, the author.) 1921.

**Gunton, Eric***Fiction*

Trouble Ahead. (South Melb., Popular Publications.) 1940.

**Gurr, Thomas Stuart***Fiction*

The Third String. (Syd., Angus &amp; Robertson.) 1936.

*With T. L. Richards:*

White Man, Brown Woman: The Life Story of a Trader in the South Seas. (Syd., Angus &amp; Robertson.) 1932.

Author of books for children and, with Gwen Harrowsmith, of *Blue Mountains Story* (1949).**Gwillim, Arthur Edward.** *See under* Osborn, Andrew Rule.**Gwynne, Agnes M.***Drama*

A Social Experiment: A Comedy in Three Acts. (Melb., Lothian.) 1908.

The Capitalist: An Original Play in One Act. (Melb., F. Wilmot.) 1931.

*Fiction*

The Mistress of Windfells. (Melb., Cole's Book Arcade.) 1921.

The Mystery of Lakeside House. (Melb., G. Robertson.) 1925.

An Emergency Husband. (Lond., M. G. Maurice.) 192-.

High Dawn. (Melb., Robertson &amp; Mullens.) 1935.

# H

“H.B.D.” *See* Donkin, H. Beatrice.

“H.E.C.” *See* Clay, Henry Ebenezer.

“H.J.L.”

*Fiction*

The Travels and Adventures of Mr Newchamp.  
Illust. (Melb., Stringer, Mason & Co.) 1854.

“H.N.B.” *See* Baker, Mrs Hannah Newton.

“H.P.” *See* Pudney, Harold.

“H.R.H.” (1). *See* Hill, H. R.

“H.R.H.” (2). *See* McKellar, Campbell.

Hackett, Patricia

*Poetry*

These Little Things. Illust. (Adel., Hunkin, Ellis & King.) 1938.

Hacknay, Esther

*Fiction*

A Question of Taste. (Melb., Cole.) 191-.

Author of “Thistledown”.

Haddon, J. L. *See under* Leslie, Jay.

Haddon Chambers, C. *See* Chambers, C. Haddon.

Hade, Christopher

*Poetry*

Ebenezer, including Lang and the Bull, etc. (Syd., Labor Daily Ltd.) 1932.

Hagelthorn, Florence Mary

*Poetry*

The Spires and Other Poems. (Melb., Arrow Printery.) 1938.

The Lost Cause and Other Verses. (Melb., the author.) 1944.

White Requiem and Other Verses. (Melb., the author.) 1945.

Hailes, Nathaniel

*Poetry*

The Soul's Journey: A Metrical Fantasy. (Adel., Hussey, Shawyer.) 1856.

Announced *Poems on Australian Subjects*, etc., if 200 copies subscribed for.

Nathaniel Hailes was born in London in 1802. His literary associations in England included acquaintance with Scott, De Quincey, Allan Cunningham, and Lady Byron. In 1839 he came to Adelaide in charge of emigrants on the *Buckinghamshire*, and afterwards held important official appointments. He wrote articles for the *Adelaide Register* under the pen-name of “Timothy Short”. He died in 1879.

Hain, Gladys Adeline (Mrs R. E. Hain, née Taylor)

*Fiction*

The Coo-ee Contingent: Bill Jim as Fighter, Good Chum, and Lover. [Anon.] (Lond., Cassell; printed at Specialty Press, Melb.) 1917.

This author, a journalist, has used the pen-name of “Anzac Officer”.

Hain, Samson Henry

*Essays*

Looking On. (Syd., Marchant & Co.) 1928.

“Haine, Aubrey”. *See* Dawe, Joseph Henry.

Halburd, Percy. *See under* Smith, Tennyson.

Hale, Ethela Ruth. *See* Fellowes, Ethela Ruth.

Hales, A. G.

*Fiction*

Wanderings of a Simple Child, or Sketches of Life in the Back Country, by Smiler. (Syd., Gibbs, Shallard.) 1890.

3rd ed., with different sub-title, namely *Sketches of Australian Life*. (Syd., Runge & Co.) 1891.

Driscoll, King of Scouts: A Romance of the South African War. (Lond., Arrowsmith.) 1901.

Jair the Apostate. Illust. (Lond., Methuen.) 1902.

McGlusky: Being a Compilation from the Diary of Trooper McWiddy, of Remington's Scouts. (Lond., Treherne.) 1902.

Camp Fire Sketches. (Lond., Everett.) 1902.

The Viking Strain. (Lond., Everett.) 1902.

Angel Jim. (Lond., Treherne.) 1903.

Little Blue Pigeon: A Story of Japan. (Lond., Hutchinson.) 1904.

The Watcher on the Tower. (Lond., Unwin.) 1904.

A Fight for a Friend. Illust. (Lond., Cassell.) 1907.

Telegraph Dick: A London Lad's Adventures in Africa. Illust. (Lond., Cassell.) 1907.  
 A Lindsay o' the Dale. (Lond., Unwin.) 1907.  
 Maid Molly. (Lond., Treherne.) 1907.  
 Marozia. (Lond., Unwin.) 1908.

Mainly short stories.

McGlusky the Reformer. (Lond., Unwin.) 1910.  
 The Romantic Career of Peter Jackson. (Lond., Umpire Publ. Co.) 1910.

Another ed. 1922.

Another ed., entitled *Black Prince Peter. The Romantic Career of Peter Jackson.* (Lond., Wright & Brown.) 1931.

*Published by Hodder & Stoughton, London:*

McGlusky's Great Adventure. 1917.  
 Ginger and McGlusky. 1917.  
 President McGlusky. 1918.  
 The Adventures of Signor McGlusky. 1919.  
 Nut-brown Maid and Nut-brown Mare. 1919.  
 The Red Hawk. 1919.  
 Joy Beaucarnis: A Story of Love and Passion, of Laughter and Tears. 1920.  
 McGlusky the Gold-seeker. 1920.  
 The Long Lone Trail. 1921.  
 The Old Grey Gods. 1922.  
 Rory O'Moore. 1922.  
 McGlusky the Peacemaker. 1923.  
 The Queen of Hearts. 1923.  
 The Maid o' the Morn. 1924.  
 McGlusky the Sea-rover. 1924.  
 The Mystery of Wo-Sing. 1924.  
 Buckskin Pete. 1925.  
 The Falcon's Eyrie: A Romance of North Wales. 1925.

McGlusky the Trail Blazer. 1926.  
 The Mocking Chevalier: A Tale of the Spanish Foreign Legion. 1927.

*Published by John Long, London:*

The Glorious Trek. 1927.  
 Golden Gorse. 1927.  
 McGlusky of the Legion. 1927.  
 As a Woman Sows. 1928.  
 As an Eagle Swoops: A Story of the Great Desert. 1928.  
 McGlusky the Mormon. 1929.  
 Devil-May-Care: A Real English Story. 1929.  
 Gore of the Guides. 1931.  
 McGlusky in India. 1931.  
 Abner Crane's Vengeance. 1931.  
*Published by Wright & Brown, London:*  
 McGlusky the Filibuster. 1932.  
 Barney O'Hea, Trapper. 1932.  
 Ginger and Joan. 1933.  
 The Great White Wolf. 1933.  
 Snowey and McGlusky. 1933.  
 Moon of the Devil's Own. 1934.

McGlusky, M.P. 1934.

The Wolf Packs of the North. 1935.

McGlusky the Seal Poacher. 1935.

McGlusky Abroad. 1936.

Rattling Spurs. 1936.

Bud Storm, Outlaw. 1936.

McGlusky, Empire Builder. 1937.

McTavish the Great. 1937.

*Poetry*

Poems and Ballads. (Lond., E. Macdonald.) 1909.

Hales's novels, other than the McGlusky series, include some books for boys, namely, *Jair, the Apostate, Angel Jim, A Fight for a Friend, Telegraph Dick, and A Lindsay o' the Dale. The Mystery of Wo-Sing* has for motif a scheme for cotton-growing in the Northern Territory. *The Viking Strain* is mainly a story of racing in England. Hales's other novels of life and adventure cover almost all the continents. He wrote *The Little Blue Pigeon* in Japan about the time of the Russo-Japanese War, with which it was concerned. *The Watcher on the Tower* is an Anglo-Russian story illustrating the ill-treatment of Jews in Russia and their succour in England during the Napoleonic era. *Moon of the Devil's Own* is built round Wellington's campaign against Napoleon in the Peninsular War, and concerns the English secret service in Spain. An earlier English effort, *Maid Molly*, involves the civil war of the seventeenth century. In the first story of *Marozia* Hales brings his readers to the Balkans. Two-thirds of the contents comprise short stories, the localities of which are spread over the globe; four belong to Western Australia and one to New South Wales. Ireland is represented by *Rory O'Moore* (a variant of S. Lever's "Rory o'More"). The Scottish borders, incidentally mentioned in *A Lindsay o' the Dale*, are depicted in *The Old Grey Gods* and *The Maid o' the Morn. As a Woman Sows* is a story of Brittany. Another Scotch story is *Golden Gorse*. Wales, where Hales lived for some years, is the scene of *The Falcon's Eyrie*.

Hales's American novels comprise *The Red Hawk* (a story of cattle-stealing, illicit trading and diplomatic and political duplicity in the Argentine), *Joy Beaucarnis, Buckskin Pete, The Glorious Trek, Abner Crane's Vengeance, Ginger and Joan, The Great White Wolf, and The Wolf Packs of the North*. The Nubian desert is the scene of *As an Eagle Swoops*. Egypt and the Upper Nile provide scenes of action in *The Long Lone Trail*.

Hales's sporting proclivities find vent in several novels. *Black Prince Peter* (originally issued in 1910 as *The Romantic Career of Peter Jackson*), presents the pugilistic career of the famous Australian-American negro prize-fighter in the form of a romance. A racing story, *Nut-brown Maid and Nut-brown Mare*, set mainly in the south of England, opens with the Johnson-Jeffries fight and introduces several famous pugilists. *The Queen of Hearts* depicts the masquerade of a woman seeking the favour of the Regent for the return to England of Jacobite exiles from Italy. In *Devil-May-Care*, set in Devonshire, pugilism, horse-racing, and love-making are inter-blended. *Barney O'Hea, Trapper*, follows hunting all over the world, including New Zealand.

Alfred Arthur Greenwood Hales was born at Kent Town, Adelaide, in 1860. After a primary education he worked at various country occupations in a variety of places, began to contribute to provincial newspapers, and was for some years a reporter at Broken Hill. There he wrote for the Press sketches in a vein of humorous exaggeration based on the local life and his outback experiences generally. *The Wanderings of a Simple Child* consists of a collection of these writings. The success of this book enabled him to visit America and England. On his return he started the *Adelaide Standard* and later, at the Western Australian goldfields, the *Coolgardie Mining Review*. When a fire destroyed his plant he turned to mining, then went to Boulder City, where, with his brother, he started the *Boulder Star*. He offered himself as a Labour candidate for Parliament but was defeated. In the South African war he became a correspondent for the London *Daily News*, was wounded, and was kept prisoner by

the Boers until the war ended. His later adventures included fighting in Macedonia against the Turks, experience as a war correspondent in the Russo-Japanese war, and (after a lecturing tour in England, South Africa, Australia, and South America) further service as a war correspondent during the first world war. When hostilities ceased he went to England and lived there mainly until his death in 1936. Autobiographical details are contained in *My Life of Adventure* (1918), and *Broken Trails* (1931), also *Campaign Pictures of War in South Africa* (1900), and *Where Angels Fear to Tread* (1918), sketches based on his European war experiences.

The wide appeal of Hales's writings during his lifetime developed out of his humorously tinged Australianism and the vernacular of his characters. Chief among these is McGlusky, an Australian of Scotch descent, with an assertive rectitude applied in a variety of situations devised from the author's own picturesque experience at home and abroad. The series of books of which he is the hero are mostly identifiable by their titles. Sales of them are said to have reached a total of about two million. Brief descriptions of Hales's other novels are contained in the footnote to the bibliographical list above. His verse contributes to the bush balladry of its period. He wrote also plays not published.

**Haley, Martin**

*Poetry*

Poems and a Preface. (Brisb., Barker's.) 1936.  
More Poems and Another Preface. (Brisb., Economy Printers.) 1938.

**Halinbourg, Beryl**

*Poetry*

Prologue and Other Poems. (Melb., Robertson & Mullens.) 1939.  
New Weapons of the Spirit. (Melb., the author.) 1945.  
Testament. Foreword by Bernard O'Dowd. (Melb., the author.) 1946.

**Hall, Florence**

*Poetry*

Three Songs. (Mosman, N.S.W., Kenny.) c. 1926.

**Hall, George William Louis Marshall.** *See* Marshall-Hall, George William Louis.

**Hall, Herbert**

*Poetry*

The Lady of the Laborer: A Descriptive Poem. (Adel., Hussey & Gillingham.) 1899.

**Hall, James Norman.** *See under* Nordhoff, Charles Bernard.

**Hall, Joseph**

*Poetry*

Serious Poems and Humorous, Innocent Rhymes, etc. (Melb., Green & Fargher.) 1900.

**Hall, Thomas**

*Fiction*

Floss, or The Progress of an Adventurer in the Regions of Australia. (Lond., Routledge.) 1852.

**Hall, Verner ("Hugh Hustle")**

*Poetry*

The Friends of Old and Other Verses, by Hugh Hustle. (Launceston, Examiner.) 192-.  
The Trail Blazers and Other Verses, by Hugh Hustle. (Hobart, Critic print.) 192-.

**Hall, Victor Charles**

*Fiction*

Bad Medicine: A Tale of the Northern Territory. (Melb., Robertson & Mullens.) 1947.

**Hall, William**

*Poetry*

The Fruits of a Hobby; Being Rustic Strains. (Breachin, D. H. Edwards.) 1900.

**Halloran, Henry**

*Poetry*

The Discovery of Eastern Australia: A Prize Poem. (Syd., T. Richards.) 1879.  
Ode on the Occasion of the Laying of the Foundation Stone of the Statue of Her Gracious Majesty the Queen. (Syd., T. Richards.) 1881.  
Jubilee Ode, in Commemoration of the Fiftieth Year of Her Majesty's Reign. (Syd., no imprint.) 1886.  
Poems, Odes, Songs. (Syd., Turner & Henderson.) 1887.  
A Centennial Ode, in Commemoration of the Completion of the First Hundred Years of Settlement in New South Wales. (Syd., C. Potter.) 1888.  
A Few Love Rhymes of a Married Life. (Syd., Turner & Henderson.) 1890.

Reviewed by G. B. Barton in *Poets and Prose Writers of New South Wales* (1866).

Henry Halloran was born at Capetown, South Africa, in 1811, and came to Sydney when he was about 8 years of age. He was educated in a school conducted by his father, Laurence Hynes Halloran. He entered the civil service, and became Under-Secretary in 1866. In 1878 he retired and was created C.M.G. He became known for his poems of a commemorative kind,

but he is remembered less for his literary output than for his association with Australian writers of his time and the encouragement and help he afforded them.

**Halpin, J.**

*Fiction*

*Blood in the Mists.* (Syd., Shakespeare Head Press.) 1934.

**Halsalle, H. de.** *See under* Hemingway, Richard D'Oyley.

**Ham, Alice**

*Poetry*

*Coward or Hero.* (Brisb., Brisbane Printers Ltd.) 1928.

Referred to in Kellow's *Queensland Poets* (1930). Alice Ham contributed poems to the *Centennial Magazine* (1888-90), and other journals.

**Hambridge, George Russell**

*Poetry*

*Medley Songs.* (Adel., Hassell.) 1919.

**Hamburger, F. F.**

*Poetry*

*Australian Patriotic Lyrics.* (Syd., Batson.) 1887.

"Hamer". *See* Mercer, Harold St Aubyn.

**Hamer, Ethel.** *See* Swinburne, Ethel.

**Hamill, Elizabeth** (*Mrs* D. Vassilieff)

*Criticism*

*These Modern Writers: An Introduction for Modern Readers.* (Melb., Georgian House.) 1946.

Includes some Australian authors.

**Hamilton, Edna Mary Louisa.** *See* Tredinnick, Edna Mary Louisa.

**Hamilton, G.**

*Poetry*

*Psycycos and Phrenia, or The World Before Man's Advent.* (Adel., D. Gall.) 1866.

Part 2 issued in 1868.

*Fugitive Pieces in Prose and Verse.* (Adel., Frearson.) 1876.

*The Wind and the Wave.* (Lond., H. Baillière; Melb., F. F. Baillière.) 1865.

Author of several leaflets of verse.

**Hamilton, Jack**

*Fiction*

*Nights Ashore.* (Syd., Endeavour Press.) 1933.

Another ed. (Melb., Frank Johnson.) 1944.

*Sailortown Chanties and Troopship Memories.* (Syd., Granley.) 1938.

**Hamilton, James C.**

*Descriptive*

*Pioneering Days in Western Victoria: A Narrative of Early Station Life.* Illust. by Percy Leason. (Melb., Exchange Press.) 1914.

Includes references to A. L. Gordon and others. Engl. ed. (Lond., Macmillan.) 1923.

**Hamilton, Marianne Lynn** (*Mrs* Charles Lewis)

*Fiction*

*The Hidden Kingdom.* (Melb., N. W. Evans.) 1932.

*Poetry*

*The Hunter of the Years and Other Verses.* (Melb., J. D. K. Aitken.) 1908.

*Fetters and Other Verses.* (Melb., Melville & Mullen.) 1920.

**Hamilton, W. A.**

*Poetry*

*Three Poems.* (No imprint.) 1920.

**Hamilton-Grey, Agnes Maria** (*née* Melville)

*Criticism*

*Facts and Fancies about our Son of the Woods: Henry Clarence Kendall and his Poetry, Descriptive of the Sights and Sounds of Australia's Mountains, Shores, and Woodlands: Henry Clarence Kendall as Australia's Bard, a Singer of the Dawn.* (Syd., Sands.) 1920.

*The Poet Kendall: His Romantic History; Including Poet Harpur's Masterpiece, A Storm in the Mountains, and Kendall's Prose Essays on Charles Harpur and Daniel Deniehy.* (Syd., Sands.) 1926.

*Kendall; Our God-made Chief, a Singer of the Dawn: A Continuation of The Poet Kendall.* (Syd., Sands.) 1929.

In 1938 Frederick C. Kendall issued a pamphlet, *Henry Kendall, His Later Years; A Refutation of Mrs Hamilton-Grey's book, "Kendall our God-made Chief"*.

**Hamlet, W. Mogford** ("Kurwabubula")

*Poetry*

*The Queen of New Cambria: An Allegory, by Kurwabubula.* (Syd., Penfold.) 1922.

"Hamline, David". *See* Taylor, Katherine.

**Hamlyn-Harris, Mrs Maymie Ada**

*Poetry*

*White Magic: Nature Fantasies and Other Poems.* (Melb.) 1936.

*Farmer Hay and Others.* (Southport, Qld, Bulletin Printery.) 1945.

*Carnarvon Journey.* (Southport, Qld, Bulletin Printery.) 1946.

**Hammond, Jesse E.**

*Fiction*

Winjan's People: The Story of the South-West Australian Aborigines. Ed. by Paul Hasluck. (Perth, Imperial Printing Co.) 1933.

With some fictitious presentation.

Author of *Western Pioneers* (1936).

**Hancock, Les**

*Fiction*

Stampede. (Syd., Transport Publ. Co.) 1948.

**Handford, Mrs Nourma**

*Fiction*

High River. (Syd., Shakespeare Head Press.) 1947.

Author of books for children.

**Hansell, Harold**

*Fiction*

Dewdrop Danby. 2nd ed. (Melb., Exchange Press.) 1903.

The first ed. was published by Cole, Melbourne.

At the Labour-in-Vain; Being the Reflections and Recollections of an Idle Man. Illust. by Ruby Lind[say]. (Melb., Gordon & Gotch.) 1906.

The Plum Street Brethren. (Melb., Lothian.) 1909.

The Arising of Jimmy Munro. (Ballarat, Baxter & Stubbs.) 1916.

3rd ed. (Melb., C. J. De Garis.) 1920.

*Poetry*

The Everlastin' Ballads: Ballads of Empire. (Melb., C. J. De Garis.) 1920.

*Dewdrop Danby* comprises a series of humorous sketches. *At the Labour-in-Vain* presents the habitués of the hotel indicated in the title. *The Plum Street Brethren* concerns the sisters and brethren of a small sect in an Australian city. *The Arising of Jimmy Munro* is a short story of schooldays in the country and, later, business successes in the city.

**Hansen, Cynthia.** See Reed, Cynthia.

**Hansen, Martin Peter**

*Anthology*

A Victorian Anthology for Schools. Ed. by M. P. Hansen. (Lond., Macmillan.) 1911.

Includes Kendall, Lawson, Cuthbertson. Reprinted 1912, 1914.

An Austral Garden: An Anthology of Australian Verse. Sel. and ed. by Martin Peter Hansen and D. McLachlan. (Melb., G. Robertson.) 1912.

16th ed. 1929.

*Essays*

Thoughts That Breathe. (Melb., Robertson & Mullens.) 1932.

Mainly educational.

Born at Crosbie, near Heathcote, Victoria, in 1874, Hansen was Director of Education from 1928 to 1932. He died in 1932.

**Hansford, A. H.**

*Essays*

Peter Talks. (Melb., Green & Son.) 1921.

**Hanson, Thomas**

*Drama*

A New . . . Australian Opera entitled Federation. Composed by Thomas Hanson, son and daughter. (Melb., W. Marshall.) 1885.

**Hanty, Mary**

*Poetry*

Poems. (Melb.) 193-.

Happy Delivery of a Legal Lady in Jolop Street East, by a Bohemian University Student: A Dramatic Episode. (Melb., printed and published by the author at the University Steam Works.) 1866.

**Harband, Beatrice M.**

*Fiction*

Hannah Mary's Candle. (Christchurch, N.Z., Whitcombe & Tombs.) 1922.

Author of *Under the Shadow of Durgamma*, a missionary biography (1901).

**Harbinson, Florence Neoni** (*Mrs J. W. Harbinson, née Jervis*)

*Poetry*

Selected Poems. (Brighton, Melb., Southern Cross Press.) 1921.

**Harbinson, James William**

*Poetry*

Poems. (Melb., E. Newlands.) 1902.

Love Lyrics and Other Poems. (Melb., the author.) 1908.

Selected Poems. (Brighton, Melb., Southern Cross Press.) 1919.

**Harcourt, E. S. Lake**

*Poetry*

Warrigal's Story by Esekai: An Australian Idyll: A Romance of the Aged. (Brisb., G. T. Bott.) 1929.

**Harcourt, J. M.**

*Fiction*

The Pearlers. (Lond., J. Long.) 1933.

Upsurge. (Lond., J. Long.) 1934.

It Never Fails: A Narrative of the Adventures of Julius Windowen Among the Natives of the Antipodes. (Lond., J. Long.) 1937.

John Newton Harcourt, born at Melbourne in 1902, was educated at Wesley College and the Kalgoorlie School of Mines, Western Australia, and worked as a cadet surveyor and afterwards in the pearling industry at Broome. He was on the staff of newspapers in Perth and Melbourne from 1926 until 1942, when he became associated

with the Short Wave Broadcasting Division of the Department of Information, of which he was later news editor. In 1947 he gave up journalism to develop professionally his interest in house architecture and building. *The Pearlers* has its action in the region of Broome. It depicts vivid scenes of pearling and related activities ashore and afloat, and presents pertinent aspects of the social life of the town and its scandals, mainly concerning the inter-related conduct of a struggling pearler, Douglas Gale; his wife, Vivien; another and more prosperous pearler, Gerald Waller; and a salacious girl, Gwen Fall. *Upsurge* is a story with scenes of Perth during the years of economic depression round about 1930, displayed mainly from the point of view of the revolutionary elements introduced. *It Never Fails*, with the satirical flavour hinted in the sub-title, also relates to Western Australian conditions, with the seaboard scenes extended to Darwin, and ends with the principal character inadvertently on a ship bound for the South Pole.

#### Hardcastle, Joseph

##### Poetry

Hardcastle's Poetical Works. (Syd., Worker print.) 1910.

#### Harden, E.

##### Fiction

Mr Jerry, Detective. Ed. by E. Harden. Illust. (Syd., Consolidated Press.) 1941.

Author of scholastic works.

#### Hardie, J. J.

##### Fiction

Cattle Camp. (Syd., F. C. Johnson.) 1932.

Reprinted 1944.  
Engl. ed. (Lond., Mackay.) 1935.

Lantana. (Syd., F. C. Johnson.) 1933.

Engl. ed. (Lond., Mackay.) 1935.

The Bridle Track. (Syd., Angus & Robertson.) 1936.

Reprinted 1946.

Pastoral Symphony. (Syd., Angus & Robertson.) 1939.

Reprinted 1947.

John Jackson Hardie was born in 1894 at Troon, Scotland, and came to Australia in 1911. He served in the first world war and attained the rank of captain. He had an extensive experience on sheep and cattle stations in New South Wales and more northerly districts, and wrote for various journals on pastoral subjects, being author of *A Handbook of Woolclassing and Sheep Management* (1934). For four years he had a banana plantation in the Tweed River district of New South Wales. He died in 1951. His experiences are reflected in his novels—as with the romance of a Scots-born bushman and his war experience in *Cattle Camp*; the reappearance in

*Lantana* of the two main characters amid similar circumstances and the scenes on a banana plantation; the droving life in *The Bridle Track*, in which the search of a youth named Lancelot for his father ends at a station named "Camelot"; and the comparable but pioneer setting of *Pastoral Symphony*, in which an escaped convict's two sons emulate his original venture to become themselves prosperous squatters. The action of these books is after the manner of the lighter kind of romance in association with a knowledgeable bush substance, indicated atmospherically, for instance, in a drover's camp, by "an avoidance of futile questions when the newcomer carried his history all about him in his brand-new clothes, his stiff seat in the saddle, the way he held his reins and wore his hat".

#### Hardie, Sonia

##### Fiction

The Little Lad. (Melb., Ruskin Press.) 1933.

Includes verse.

Author of *Story Time*, a book for children (1929).

#### Harding, Graham Murray

##### Poetry

Mood Music. (Syd., Ure Smith.) 1942.

#### Hardwicke, Elizabeth (Mrs Charles Brown, née Doig)

##### Fiction

Jew or Gentile. (Melb., Richardson Bros.) 1897.

Cost of an Error. (Melb., Richardson Bros.) 1897.

##### Poetry

Poems. (Melb., Davison, Duncan.) 1894.

#### Hardy, Augusta

##### Fiction

Aunt Augusta's Dreams; [and] The Story of a Wicked Countess. (Hobart Town, W. Fletcher.) 1876.

#### Hardy, Frank Joseph

##### Fiction

Power Without Glory: A Novel in Three Parts.

Illust. by Ambrose Dyson. (Melb., Realist Printing & Publ. Co.) 1950.

The central character in this book, John West, emerges from the poverty of his upbringing in the Melbourne suburb of Collingwood by setting up an illicit "tote" for betting on horse races, and by unscrupulous means becomes rich and influential. The book was the subject of an action for criminal libel in the course of which the author, who was acquitted, was alleged to have portrayed actual persons, including some prominent in Australian public life.



**Harford, David**

*Poetry*

Australian Rhymes by David Harford, a Bushman. (Adel., Advertiser.) 1883.

**Harford, Lesbia**

*Poetry*

Poems. (Melb., Melbourne University Press.) 1941.

Lesbia Venner Harford (*née* Keogh), wife of Patrick Harford, was born at Brighton, Melbourne, on 9th April 1891, and graduated in Arts and Law at the University of Melbourne. She died on 5th July 1927. Her poetry has spontaneous touches of magic even when she deals with the workaday world, as in "The Invisible People", concerning those immured all day in workshops and offices. References in her work to factory life are derived from her own experience when her interest in social questions led her, in order to study industrial conditions at first hand, to become a machinist in the clothing trade. "Day's End" gives a swift picture of "little factory girls":

*Blind as moles,  
You are crude,  
You are sweet, little girls,  
And amazingly rude.*

*But so fine  
To be gay;  
Gentle people are dull  
At the end of a day.*

"Companions" contains deeper if idealized indications of this stratum of life:

*We'll walk in darkness, obscure, despised;  
We'll mourn each other at prison gates.  
These boys are splendid as lonely eagles—  
But mountain eagles have eagle mates.*

She sings of "Deliverance through Art", achieved "in a deep world of angelhood afar from men", only to renounce it:

*I will not rush with great wings gloriously  
Against the sky,  
While poor men sit in holes, unbeautiful,  
Unsouled, and die.*

Treated objectively in "Dedicated" the same theme is strangely exquisite and real. The spirit of her lyricism is an impetuous spending. Of "The Folk I Love" she says,

*All the dreary afternoon  
I must clutch  
At the strength to love like them—  
Not too much.*

The undertones of this eagerness are life's evanescence and even the alluring spectacle of its tragedy, the thought, expressed in "Beauty and Terror", that "men have found the terrible most fair". The sharp suggestiveness of these

poems, which are generally brief, consists of some such economy as that hinted in "Legends":

*If you have found a brave story  
Tell it but rarely;  
And, with due faith in its glory,  
Render it barely.*

*Then must the listener, hearing  
Your tale of wonder,  
Let his own hoping and fearing  
Tear him asunder.*

**Harkins, J. M.**

*Poetry*

Idle Moments in the Line: A Few Memories, in Plain Verse, of Life Whilst on Active Service. (Cheltenham, Melb., Moorabbin News.) 1919.

**Harley, Shirley.** *See* White, Shirley.

**Harman, A. G.**

*Poetry*

War Poems. (Newcastle, N.S.W., Pogonowski.) n.d.

A. G. Harman's Poems, Written on Fact, not Fiction. (New Lambton, N.S.W., printed by H. M. Hutton.) ?193-.

**Harmer, Moira**

*Poetry*

Dinkum Dilly: Rhymes and Tales. (Syd., J. R. Trenerry.) 1917.

"**Harmonides**". *See* Hills, Cecil.

**Harmsworth, Ethel L.** (*Mrs* James Roddick)

*Poetry*

Haunts of the Muse and Other Verses. (No imprint.) 1906.

Privately printed by Rae, Munn & Gilbert, Melbourne.

**Harney, W. E.**

*Fiction*

Taboo. Introd. by A. P. Elkin. Illust. (Syd., Australasian Publ. Co.) 1943.

Brimming Billabongs: The Life Story of an Australian Aboriginal. Illust. (Syd., Angus & Robertson.) 1947.

*Poetry*

*With A. P. Elkin:*

Songs of the Songmen: Aboriginal Myths Retold. (Melb., Cheshire.) 1949.

William Edward Harney was born at Charters Towers, Queensland, in 1895, served with the A.I.F. in the first world war, worked as drover and cattleman, lived for many years in a remote part of Arnhem Land in contact with the aborigines, and was for a time a patrol officer of the Native Affairs Branch of the Northern

Territory. The stories in *Taboo* present some results of this experience in fiction form. The literary adaptation entailed is still more noticeable in *Brimming Billabongs*, which purports to be an aboriginal's life story as repeated by a narrator to whom the former has told it. *Songs of the Songmen* consists of versions of aboriginal myths and songs. The process by which the spoken primitive language is transcribed for this purpose is illustrated by the translation of a native saying at the beginning of the book. In *North of 23°* (1946), the author gives a direct account of some of his experiences in that region.

Harper, Caroline. *See under Ladies' Almanack.*

Harper, Cowan. *See Angus, Samuel.*

Harper, Edith. *See Hepburn, Edith.*

Harper, James

*Poetry*

Splashes from the Narran, by Jim Harper. (Syd., Worker.) 1924.

Sheila K., and Other Verses, by Jim Harper. (Syd., Worker.) 1926.

Harper, Samuel

*Poetry*

Musings on the Past, Present and Future. (Syd., J. Cook & Co.) 1876.

An Epic Poem, To Celebrate the First Sydney International Exhibition of 1879. (Cootamundra, N.S.W., Herald print.) 1882.

Australia and Mnason: A Centennial Poem; Being a Poetical History of . . . New South Wales. (Syd., Cunninghame.) 1888.

Harpur, Charles

*Poetry*

Thoughts: A Series of Sonnets. (Syd., W. A. Duncan.) 1845.

The Bushrangers: A Play, and Other Poems. (Syd., W. R. Piddington.) 1853.

Portions of *The Bushrangers*, under the title "Tragedy of Donohoe", were printed in the *Sydney Monitor* (February 1835). First play written by an Australian-born writer to be printed in Australia.

A Poet's Home. (Syd., Hanson & Bennett.) 1862.

The Tower of the Dream. (Syd., Clarson, Shallard.) 1865.

Poems. (Melb., G. Robertson.) 1883.

Selected Poems of Charles Harpur. (Melb., Arura Writers.) 1944.

Rosa: Love Sonnets to Mary Doyle. (Melb., Hutchinson.) 1948 [1949].

Reviewed in Barton's *Poets and Prose Writers of New South Wales* (1866). The Harpur MSS., comprising drafts and final texts of poems and plays, are contained in the Mitchell Library (*The Mitchell Library: Historical and Descriptive Notes*, ed. by Ida Leeson, 1936).

Charles Harpur, son of Joseph and Sarah Harpur, was born on 23rd January 1813, at Windsor, New South Wales, where his father was schoolmaster and parish clerk. There he no doubt received tuition as a preliminary to his self-education later. The family, about the early eighteen-thirties, moved to Sydney, where he was a clerk in the post-office during the years 1837-9. He made literary acquaintances in Sydney, among them W. A. Duncan—who as editor successively of the *Australasian Chronicle*, and the *Weekly Register* printed a number of his early poems, and who also published his first book—and Henry Parkes, to whose paper, *Empire*, Harpur contributed. In the early eighteen-forties he was farming in the Hunter River district. In 1850 he married Mary Doyle, who is "Rosa" of the sonnet sequence. In 1859 he was appointed a Gold Commissioner at Araluen, afterwards stationed at Nerrigundah. He had sold his Hunter River farm, but bought another, called "Euroma", about seven miles from Nerrigundah, and he lived on and worked this property concurrently with his official duties, until the appointment was abolished in 1866. Misfortune clouded his last years, particularly the death, through a shooting accident, of his son, Charley, in 1867, and in the same year his farm was devastated by floods. He died there on 10th June 1868. His friendship with Kendall (some particulars of which are given in *Southerly* No. 2 of 1948), was confined to correspondence for about seven years until they met shortly before Harpur's death, and evoked from Kendall tributes in verse in which he speaks of himself as the elder poet's disciple.

Harpur—as in "The Bushrangers", "The Creek of the Four Graves", "The Bush Fire", and a poem in old ballad style, "Ned Connor"—made use of Australian subject-matter more extensively than any previous poet. His work is often suggestive of a local adaptation of the English nature-poetry of the time which had its culmination in Wordsworth, but carries genuine feeling for the "bush solitudes" in which, as he said, he spent his "aptest years". This gives his poetry a significance that is not so apparent when he deals with more general or abstract themes, as in two long works, "The Tower of the Dream", a fanciful vision allegorizing the pursuit of the ideal, and "The Witch of Hebron", a version of a rabbinical legend. His blank verse maintains a steady if undistinguished level of meditation which adds body to his bush poetry in that and other forms, and his sonnets have a similar thoughtful quality. "Midsummer Noon in the Australian Forest" is a well-known example of his use of atmospheric effect. In general the music of his lines is quiet, even to the point of sometimes lacking animation, though they are always convincingly sincere. His lyrical mood at its liveliest is shown in "Dora". Research in recent years has revealed in the posthumous volume questionable alterations by Henry Maydwell

Martin, who edited the collection. The matter is dealt with in detail in *Southerly* No. 1 of 1951, in which information is given also as to the publication of early verses by Harpur in various Australian periodicals. Harpur was the first Australian to apply himself to poetry in a spirit of dedication, and his reputation seems likely to rest upon the fact that he was thus, as Douglas Sladen suggested, "the grey forefather of Australian poets", or, in his own words, poetry's "first high priest in this bright southern clime".

**Harrington, Edward Philip**

*Poetry*

Songs of War and Peace. (Melb., Fraser & Jenkinson.) 1920.

Boundary Bend and Other Ballads. (Melb., Lothian.) 1936.

My Old Black Billy and Other Songs of the Australian Outback. Words by Edward Harrington. (Melb., Allan & Co.) 1940.

The Kerrigan Boys and Other Australian Verses. (Melb., W. Andrade.) 1944.

Harrington was born at Shepparton, Victoria, in 1896, and educated at the State school, Wanalta. He served with the 4th Light Horse in Palestine during the first world war. He resided sometime at Swan Hill, on the Murray River

**Harris, Alexander**

*Fiction*

The Emigrant Family, or The Story of an Australian Settler, by the author of "Settlers and Convicts". 3 vols. (Lond., Smith, Elder.) 1849.

Another ed., entitled *Martin Beck, or The Story of an Australian Settler*, by A. Harris. (Lond., Routledge.) 1852.

Harris was also the author of *Settlers and Convicts, or Recollections of Sixteen Years' Labour in the Australian Backwoods by an Emigrant Mechanic* (1847), *A Guide to Port Stephens in New South Wales* (1849), and *A Converted Atheist's Testimony to the Truth of Christianity: Being the Autobiography of Alexander Harris* (4th ed., 1852). Frederick Sinnett includes an account of *The Emigrant Family* in his article, "Fiction Fields of Australia" (in the *Journal of Australasia*, vol. i, 1856, pp. 204-5). References to Harris occur in *Charlotte Bronte and Her Circle* (1896), by Clement Shorter. In *Bibliobooks*, vol. 7, Nos 3 and 12, 1954, Colin Roderick produces evidence to show that the literary hack and ghost writer, Samuel Sidney, compiled *A Guide to Port Stephens*.

**Harris, Dick.** See Harris, Richard.

**Harris, F. ("A Pioneer")**

*Poetry*

Wilfrid and His Record. (Adel., Burden & Bonython.) 1887.

**Harris, Mrs Herbert.** See "Short, Francis".

**Harris, Joseph**

*Poetry*

The Landscape: A Poem. (Kyneton, Vic., M. K. Armstrong.) 1888.

**Harris, Max**

*Fiction*

The Vegetative Eye. (Adel., Reed & Harris.) 1943.

*Poetry*

The Gift of Blood. (Adel., Jindyworobak Club.) 1940.

Dramas From the Sky. (Adel., Adelaide University Arts Assoc.) 1942.

Maxwell Henry Harris was born in 1921 at Adelaide, and attended St Peter's College and the university there. He was editor of a Melbourne literary quarterly, *Angry Penguins*, during its currency from 1941 to 1946. Its tendency towards the more pronounced kind of modernism in literature is exemplified by elements of the sort in his novel and his books of poetry.

**Harris, Mrs Maymie Ada Hamlyn.** See Hamlyn-Harris, Mrs Maymie Ada.

**Harris, Reginald**

*Fiction*

Bivouac Tales, or Fires of the North West Arm. (Burwood, Syd., Denley print.) 192-.

**Harris, Richard (Dick Harris)**

*Poetry*

Monodies: A Book of Verse, by Dick Harris. (Wellington, N.Z., Whitcombe & Tombs.) 1910.

The Poetry of Dick Harris, gathered by P. Lawlor. Introd. by M. Tracy. (Syd., New Century Press.) 1927.

**Harrison, Amy Eleanor.** See Mack, Amy Eleanor.

**Harrison, Gwen.** See Meredith, Gwen.

**Harrison, J. E.**

*Fiction*

The Kara Yerta Tragedy: An Australian Romance. (Lond., Walter Scott.) 1889.

**Harrison, Launcelot**

*Poetry*

Tails and Tarradiddles, by the Perfesser and Alter Ego, Esquire. (Syd., Cornstalk.) 1925.

**Harrison, P.**

*Poetry*

Victorian Patriotic Ballads. (Melb., Clarson, Shallard.) 1864.

**Harry, Arthur Hartley**

*Poetry*

Feathers from Pegasus. (Geelong, Vic., H. Thacker.) 1916.

**Harry, Millicent Kate***Drama*

Proved Popular Puppet Plays: Twelve Plays Written Especially for Glove Puppets but also Suitable for Marionettes or Live Acting. (Melb., Temperance Committee, Presbyterian Church.) 1949.

Author of *The Magic Shop* (1950).

**Hart, Annie A.** *See under* Hart, Gertrude.

**Hart, Emma (née Keam) ("E.H.")***Poetry*

Domestic Poems; Sacred and Secular, by E.H. (Launceston, A. J. Pasmore.) 1912.

**Hart, Francis***Drama*

Predatoros, or The Brigand's Bride: Comic Opera in Two Acts. Written by F. Hart. Composed by Sir W. C. F. Robinson. (Melb., J. Arbuckle.) 1894.

First performed at the Princess Theatre, Melbourne, 12th November 1894.

**Hart, Fritz Bennicke***Poetry*

Appassionata: Songs of Youth and Love. (Melb., Lothian.) 1913.

**Hart, Gertrude***Fiction*

The Dream Girl. Illust. (Melb., G. Robertson.) 1912.

U.S.A. ed. (N.Y., Doubleday Doran.)

The Laughter Lady: A Story for Children of Different Ages. Illust. (Melb., Melbourne Publ. Co.) 1914.

Chubby. Illust. (Lond., Hutchinson.) 1937.

Two early books, *At the Bend of the Creek* (in collaboration with Annie A. Hart), and *Clouds That Pass*, were published by Partridge, London.

**Hart-Smith, William***Poetry*

Columbus Goes West. (Adel., Rex Ingamells.) 1943.

Harvest. (Melb., Georgian House, in conjunction with Jindyworobak.) 1945.

The Unceasing Ground. (Syd., Angus & Robertson.) 1946.

Christopher Columbus: A Sequence of Poems. (Christchurch, N.Z., Caxton Press.) 1948.

On the Level: Mostly Canterbury Poems. (Timaru, N.Z., printed by the Timaru Herald.) 1950.

William Hart-Smith, born in 1911 at Tunbridge Wells, England, went at the age of 12 to New Zealand, and has been associated mainly

with that Dominion, though some of his adult years have been spent in Australia. So far as the influence of this is discernible in his poetry, it has something in common with the spirit of the Jindyworobaks (q.v.), exemplified in his "Nullarbor", a poem presenting an aboriginal boy as symbol of the land. The title of *The Unceasing Ground*, derived from D. H. Lawrence, denotes in Hart-Smith's verse a deliberately mundane element, and, if not "the stark, rocky directness of statement" that Lawrence demanded in poetry, a comparable clear-cut tendency avoiding poetic attitudes and strictly symmetrical patterns of verse. A characteristic projection of ideas of the human scene is imaged most extensively in *Christopher Columbus*, which includes poems from previous books and incorporates them in a sequence of episodes of the Spaniard's famous adventure, its background and aftermath. The verse itself explores the newer prospect of rhythms and rhymes to aid its historical action, colour, and intellectual point. *On the Level* consists largely of typically sharp lyrical pictures of New Zealand scenes.

**Harte, Kevin***Fiction*

Rider of the Gun Trail. (Syd., Frank Johnson.) 1949.

**Hartigan, Rev. Patrick Joseph.** *See* "O'Brien, John".

**Hartley Grattan, C.** *See* Grattan, Clinton Hartley.

**Hartt, Cecil L.***Fiction*

Humorosities. (Lond., Aust. Trading Agencies.) 1917.

Diggerettes. (Syd., A. C. Sandford.) 1919.

More Diggerettes. (Syd., A. C. Sandford.) 1920.

Author of *Souvenir of the M.C.C. XI, 1924-25*.

**Harvey, Joan.** *See under* Five Plays.

"Harvey, Lyon". *See* Porter, Edward.

**Harvie, Edgar Lionel***Poetry*

The Lady Chapel. (Norwood, Adel., the author.) 1932.

**Hash.** *See under* Walch, Garnet.

**Hasluck, Paul***Poetry*

Into the Desert. (Claremont, W.A., Freshwater Bay Press.) 1939.

Author of *Black Australians* (1942), and *Workshop of Security* (1948).

**Hatfield, William**

*Fiction*

*Published by Angus & Robertson, Sydney, unless otherwise stated:*

*Sheepmates*. 1931.

12th ed. 1940.

*Ginger Murdoch*. 1932.

*Christmastown*. 1932.

*Desert Saga*. 1933.

*River Crossing*. 1934.

*Black Waterlily*. 1935.

*Big Timber*. 1936.

*Buffalo Jim*. (Lond., Oxford University Press.) 1938.

Aust. ed. 1948.

*Into the (Great) Unfenced*. (Melb., Popular Publications.) 1940.

Author of *Australia Through the Wind Screen* (1936), *I Find Australia* (1937), *This Land of Ours* (1941), *Lend or Lease or Lose* (1941), *Australia Reclaimed* (1944), and *Barrier Reef Days* (1948).

"William Hatfield" is the pen-name of Ernest Chapman, using his mother's maiden name, later legally adopted as his own surname. He was born at Nottingham, England, in 1892, attended the university there, and was articled to a solicitor, but in 1911 worked his passage to Australia, and for the next ten years acquired the experience of the inland and the north which provides the main background of his novels. In 1940 he enlisted with the A.M.F., and in 1942-3 was in the Army Educational Service with the rank of lieutenant. *Sheepmates* is a story of a Central Australian station, linking its typical activities with the progress of an English migrant in that environment. The principal character in *Ginger Murdoch* is a bushman, serviceable in a droll and versatile way in the pastoral area where the Northern Territory adjoins south-west Queensland. *Christmastown* uses a slight narrative, in a brief book, to depict the township of Birdsville in that region. The theme of *Desert Saga* is aboriginal life in Central Australia and the impact upon it of white settlement. *River Crossing* is a story of the cattle country of north-west Queensland. *Black Waterlily* is a romance of the Northern Territory coastal area, giving prominence to a quadroon girl denoted by the title. The action of *Big Timber* pertains to the mountain forests of New South Wales. *Buffalo Jim* is a story for boys, with adventures in Central Australia and the northern coastal belt. On the whole the main effect of these novels is to give an imaginative picture of the kind of life lived in these places, in keeping with observations recorded in the author's descriptive works.

**Haverfield, Eleanor Louisa**

*Fiction*

*Queensland Cousins*. (Lond., Nelson.) 1908.

*Dauntless Patty*. (Lond., Frowde.) 1908.

*The Girl from the Bush*. (Lond., Collins.) 1920.

**Haviland, E. Cyril**

*Poetry*

*The Jenolan Caves*. Illust. (Syd., Turner & Henderson.) 189-.

Joint author, with E. S. Haviland (q.v.), of *Voices from Australia*.

**Haviland, E. S. (Mrs Cyril Haviland)** ("Philip Dale")

*Drama*

*On Wheels: A Comedy in Three Acts*. (Syd., C. Haviland.) 1896.

*Poetry*

*With E. Cyril Haviland:*

*Voices from Australia*. (Lond., Swan, Sonnenschein.) 1891.

**Hawke, Jonathan**

*Fiction*

*Under the Street Lamp: Vignettes of Australian Bush Life*. (Lond., C. H. Kelly.) 1910.

**Hawker, Alfred**

*Poetry*

*Rhymes Composed on Board the City of Adelaide*. (Adel., J. T. Shawyer.) 1865.

**Hawker, Pellew**. *See under* Minnett, Cora.

**Hawker, Ruth Marjorie (Mrs A. K. Gault)**

*Fiction*

*Us Three Outback*. Drawings by Nora Young. (Adel., Harman.) 1932.

*Yesterday: Being the Adventures of Us Three with the Early Colonists*. Drawings by Nora Young. (Adel., F. W. Preece.) 1936.

*Poetry*

*Fantasy and Reality*. (Adel., Mail Newspapers.) 1918.

*Heritage and Other Poems*. (Adel., Gillingham.) 1923.

*Us Three*. (Adel., McGrath.) 1930.

Author of books for children.

**Hawkes, Henry Morgan**

*Poetry*

*Lays and Lyrics*. (Adel., W. K. Thomas.) 1900.

**Hawkins, E. J.**

*Fiction*

*The Fitzdolphus Papers*. (Melb., G. Robertson.) 1878.

Comprises seven humorous sketches of Melbourne city life.

"Hawthorn, J. R. H." See Houlding, John Richard.

"Hawthorne, Ernest H." See Dawson, William Henry.

Hawtree, Frank

*Drama*

Gertie: A Comedy in Three Acts. (Syd., the author.) 1918.

Hay, Agnes Grant (Mrs Alexander Hay, née Gosse) ("Anglo-Australian")

*Fiction*

After-glow Memories, by Anglo-Australian. (Lond., Methuen.) 1905.

Malcolm Canmore's Pearl. (Lond., Hurst & Blackett.) 1907.

The author was the mother of the novelist William Hay. She also wrote *Footprints: A Memoir of Alexander Hay* (1899), and *Ober-Ammergau and Its Passion Play of 1901* (1903)

Hay, James W.

*Fiction*

Mysie's Pardon. 3 vols. (Lond., Blackwood.) 1873.

"Hay, Morris". See Simpson, Morris Hay.

Hay, William

*Essays*

An Australian Rip Van Winkle, and Other Pieces: A Sketch Book after the Style of Washington Irving. (Lond., Allen & Unwin.) 1921.

Contains "Mary Stuart", "Exploring in Full Uniform", "Stella" (of Swift), "Some Aspects of a Romantic Isle" (Tasmania), "Novels as a Guide to the More Worldly Life", "Lady Hamilton", and other essays.

*Fiction*

Stified Laughter. (Lond., Macqueen.) 1901.

Published by Allen & Unwin, London:

Herridge of Reality Swamp. 1907.

Another ed. 1926.

Captain Quadring. 1912.

The Escape of the Notorious Sir William Heans (and the Mystery of Mr Daunt): A Romance of Tasmania. 1919.

Reverse of title page states first published in 1918.

Strabane of the Mulberry Hills: The Story of a Tasmanian Lake in 1841. 1929.

The Mystery of Alfred Doubt. 1937.

William Gosse Hay was born at Adelaide in 1875. He went to the Melbourne Grammar School as a boarder, then in 1894 to Cambridge, where he graduated in Arts and began but abandoned the study of Law, devoting himself to writing instead. He returned to Adelaide, and in 1900 married Mary Williams, daughter of the headmaster of St Peter's College. They lived first at Beaumont and then at Victor Harbour, with visits to Tasmania, facilitating Hay's study of convict history. He died in 1945.

All Hay's novels are concerned with the Australian past, sometimes introducing actual historical persons, and are associated with convict circumstances, though in *Strabane of the Mulberry Hills* the connection is slight. The action of *Stified Laughter* begins on board a ship bringing convicts to Sydney, and ends ashore, with a young convict woman as the wife of a fellow prisoner whom she has married so as to bring about the liberation of another, though in the end she comes to love the one she has married. The scene of *Herridge of Reality Swamp* is the Parramatta district of New South Wales. Herridge is the name assumed by an English clergyman whose efforts on behalf of the convicts cause him to be wrongfully sentenced to servitude with them. The scheming of a convict woman whom he had loved in England, and who becomes the Governor's wife, contributes to a pattern of misfortune that ends in his happiness with her stepdaughter. The title of *Captain Quadring* is a name assumed by Henry Fairservice as an overseer of convicts in New South Wales. His elder brother, Sir Andrew, with whom he has quarrelled in England, and Elizabeth Beckworth who has brought their family home there, separately come to Tasmania. In the end, an encounter with convicts leads to the death of Henry after reconciliation with Sir Andrew, and unites the latter with Elizabeth. *The Escape of the Notorious Sir William Heans (and The Mystery of Mr Daunt)*, which is generally regarded as Hay's best work, is the story of an English baronet unjustly transported to Tasmania for attempted abduction of a woman who had really agreed to elope with him. After two attempts to escape from the country while in Hobart, he is sent to Port Arthur. There a third attempt succeeds through the help of an officer, Captain Hyde-Shaxton, whose wife, Matilda, Heans loves. Daunt, a police commandant, is also in love with her, and misrepresents her sympathy for Heans. Throughout, Heans suffers no great privation and, until toward the end, is not even imprisoned. "Indeed," says the author in the characteristic manner of his writing, "he walked for a fine and chequered summer in quite exalted society." His first attempt to escape is followed by his being assigned as a servant to an emancipist, Oughtryn, who treats him considerably and even with respect. The queer old house inhabited by Oughtryn, with his half-blind daughter, Abelia, and a nameless woman, is an important factor in the story, and is made sinister by the presence and antecedents of a soldier, Spafeld. What is meant by "the mystery of Mr Daunt" is not clear. Daunt dies of a seizure, consequent upon a duel, with an incomplete communication on his lips. *Strabane of the Mulberry Hills* is the name of a Tasmanian estate owned by Heylin Talmash. The story is concerned with the mystery of his wife's disappearance, cleared up at last through the bushranger, Cash; the malicious oddity of two vaguely arty nieces who are Talmash's heirs; and

the events that follow his alternative adoption of a boy, Newton Caillmont. In *The Mystery of Alfred Doubt*, eight Irishmen, transported to Tasmania for a political offence, are followed by a wealthy associate, Alfred Doubt, who seeks to alleviate their plight but becomes involved in it, though with eventual exoneration and the prospect of happiness in marriage. The author appends a suggestion that the work might become the basis of an opera, though the grounds for this are not clear. The title-piece in *An Australian Rip Van Winkle* is a story of a boy's adventure in a deserted house in the bush.

The element of plot in Hay's novels is made important by a variety of inner complications which mere delineation does not reveal. The events are generally threaded by some sinister or at least mysterious motif or given some such flavour. The situations are on the whole more contrived than credible. Among obvious examples of this are the bringing together of the main characters at the end of *Stifled Laughter* and in *Captain Quadring*, and Helen's disguised presence in the convict gang in *Herridge of Reality Swamp*. Hay's characters are formally patterned and display little spontaneous feeling. This may be his way of representing polite manners in the period of his stories, but his more tender episodes, like the love scene between Caillmont and Fannia toward the end of *Strabane of the Mulberry Hills*, are too stiff to be convincing. His strange excess, on the other hand, has a curious phantasmal power. A key to this is his description of his first book, *Stifled Laughter*, as a melodrama, for there is a sense in which all his books are melodramatic. Even when the situation is not of itself sensational, it is presented with dramatic emphasis. This stress is rarely one of actual psychological analysis, though it tends to create in the mind of the reader an illusion or an effect of that; and it does not consist of compulsion of feeling, which is almost wholly absent. It is manifested mainly in a magnifying of external details (a hand, an eyelid, or imposed differences of light or colour or sound) creating an effect of unnatural strain, amid scenes oddly graphic.

The writing is full of qualifying words and phrases, with adjectives sometimes piled in sequences, as of "the sharpest, alertest, cannyest, wickedest, set of people". In general the manner suggests that of George Meredith exceeded. The sentences tend to be lengthy and parenthetically and otherwise involved. There is consequently a good deal of confused writing represented at its extreme by reference in *Captain Quadring* to a view which "looked upon the country beyond with a similar belittling of regard to that which men call a wall impassable they have no will to fell or climb". Incongruities arise from forced figurative expression, as in the reference to Oughtryn's forehead, in his distraction, as "somewhat patient and fallen to pieces", and there are solecisms such as the mention of a group of convict women "tending vegetables

under a female" or the remark that "Strabane was beautiful as one of Shelley's lyrics in the bright moon".

A William Hay Number of *Southerly* (No. 3 of 1946), and also *Southerly* No. 3 of 1952, contain articles on the author and his work, and he is also the subject of one of a series of university lectures in *Singing to the Cattle*, by Brian Elliott (1947).

#### Hayball, Doris

##### Drama

Blue Willow Pattern: A Play With Music. Designed for the Air. (Melb., Sunsphere Press.) 1944.

No music in this ed.

Opening Movement: Two Comedies from Australia's Beginnings. (Melb., Sunsphere Press.) 1944.

Author of *Strawberries in the Jam* (1940). Represented in *Eight Plays by Australians* (1934).

#### Haydon, George Henry

##### Fiction

The Australian Emigrant: A Rambling Story Containing as much Fact as Fiction. Illust. (Lond., Hall, Virtue.) 1854.

Comprises a short account of the settlement of Port Phillip district, with information for emigrants.

Haydon resided for several years in Victoria and was also author of *Five Years' Experience in Australia Felix* (1846).

#### Hayens, Herbert

##### Fiction

From Anzac to Buckingham Palace: A Tale of the V.C. (Lond., Collins.) 1917.

"Hayes, Evelyn". See Bethell, Ursula Mary.

#### Hayes, Herbert Edward Elton ("H. E. Elton")

##### Essays

The Melody of Life. (Dartford, Eng., Snowden's.) 1920.

##### Poetry

Ultimate Values, Crudely Expressed in Verse. (Lond., Stockwell.) 1920.

2nd ed. 1926.

Laughter of Life. (Dartford, Eng., Snowden's.) 1926.

Summer Land: An Unconventional Fairy Tale for Children of All Ages. (Melb., Ramsay.) 1927.

Verse and prose.

Centenary Songs and a Parson's Nonsense. (Melb., Elton Press.) 1934.

Hayes was the superintendent of the Test School, Knutsford, England, from 1919 to 1920. He was appointed incumbent at Mernda, Victoria, in 1927. His *Centenary Songs* and other publications involved him in an ecclesiastical action before the Church courts. He was also the author of *Two Years in the Army* (1914), *Mohammed* (1914), and *God's Priceless Mountebank: An Allegory and Tale of Heresy During Melbourne's First Centenary Celebrations* (1935).

Haylen, Leslie

*Drama*

*Two Minutes' Silence: A Play with Introduction* by W. M. Hughes. (Syd., Macquarie Head Press; Lond., Gordon & Gotch.) 1933.

Film version issued with foreword by K. Slessor. n.d.

*Blood on the Wattle: A Play of the Eureka Stockade.* Foreword by the Rt Hon. J. B. Chifley. (Syd., Angus & Robertson.) 1948.

*Fiction*

*The Game Darrells.* (Syd., Macquarie Head Press.) 1933.

Engl. ed. (Lond., Mackay.) 1935.

*The Brierley Rose.* (Syd., Angus & Robertson.) 1935.

Other editions 1939, 1944.

*Brown Boy Singing.* (Syd., Angus & Robertson.) 1940.

Another ed. (Syd., Frank Johnson.) 1945.

Leslie Clement Haylen was born at Amungla, Canberra, Australian Capital Territory. He has been a member of the Commonwealth Parliament since 1943. *The Game Darrells* tells the story of a family's progress from the Monaro bush to the petty respectability of a country town, and thence—when Tony Darrell, head of the household, becomes a Member of Parliament—to Sydney. A tone of realistic badinage enlivens the narrative, particularly in the earlier life on the farm and amid the small-town associations that follow. An example is the contrast between the actualities of a bush-fire and its dramatization by pressmen. The pointed manner of the humour is illustrated by the reference to an elocutionist imparting to her pupils an accent combining "the worst features of Oxford and adenoids". *The Brierley Rose* is a more conventionally devised chronicle-story of the early days. *Brown Boy Singing* has a sturdy variety in its action beginning amid early settlement in ruthless conflict with the blacks and the changes that follow the discovery of gold. Tony Blade and his first love, a wayward girl named Tansie, grow up among all this, and are united in the end, after vicissitudes which include his imprisonment following participation in a strike of shearers. The play, *Two Minutes' Silence*, which has been filmed as well as staged, consists of six scenes in London on Armistice Day, when four characters, in the author's words, "re-live the twisted drama of their lives". The action of *Blood on the Wattle*, the central theme of which is the Eureka Stockade revolt, is diffused among a cast of over fifty characters.

Hayne, Mary Jennifer

*Fiction*

*Don't Look Now.* (Melb., Echidna Publ. Co.) 1947.

Haynes, Thomas Watson

*Fiction*

*Our Daily Bread, or A Story of the Phosphate Islands.* (Lond., Houghton Publ. Co.) 1933.

Hayter, Henry Heylyn

*Poetry*

*Carboona: A Chapter from the Early History of Victoria.* (Melb., Victorian Review.) 1885.

*My Christmas Adventure; Carboona, revised; and Other Poems.* (Melb., McCarron, Bird.) 1887.

Hayter was born in England in 1821 and came to Melbourne in 1852. He was sometime Government Statist of Victoria, and was created C.M.G. in 1882. He edited the *Handbook to the Colony of Victoria*, the *Victorian Year Book*, and other statistical and economic publications.

Hayward, Charles W.

*Poetry*

*Along the Road to Cue and Other Verses.* (Geraldton, W.A., Geraldton Express Co.) 1897.

Charles W. Andrée Hayward was born in England in 1866, educated at Rugby and Oxford, and went to South Africa, where he qualified as a barrister. After coming to Australia, he edited the *Kalgoorlie Sun*, and from 1922 until his death in 1950 was on the staff of the *Sydney Bulletin*. Writing for that journal as "T the R" (Thomas the Rhymer), "Midford", "Iford", "Oxmead", and "Pipards", he became notable for his copious contribution of proficient topical and other light verse. An account of him appeared on the Red Page of the *Bulletin* of 30th August 1950.

Hayward, Florence (Mrs W. T. Hayward) ("Firenze")

*Poetry*

*Old Blues and Reds and Other Verses.* (Adel., Pritchard Bros.) 1915.

2nd ed. c. 1917.

*The Voice in Rama.* (Adel., Pritchard Bros.) 1916.

*Tales and Tales of Tails and No Tails.* (Adel., Pritchard Bros.) 1920.

*Vagabond Verses.* (Adel., Pritchard Bros.) 1924.

Author of *Why the Laughing Jackass Laughed*. Represented in *Lady Galway Belgium Book* (1916).

Hayward, William Stephens

*Fiction*

*Hunted to Death: A Tale of Love and Adventure.* (Lond., Ward Lock.) 187-.

*Eulalie, or The Red and White Roses.* (Lond., Ward Lock.) 1890.

An advertisement to E. W. Cole's ed. of Harlowe's *Who Killed William Staunton* records an anonymous reprint by Cole entitled *Eulalie: A Tale of Digging Life* (189-).



**Haywood, John**

*Fiction*

Border Feud. (Syd., Associated General Publications.) 1945.

Published with *Down Mexico Way*, by Ron Doherty.

"Hazel, Benjamin Schlimm". *See* Gordon, Abraham Samuel.

He's Dead! Who? (Adel., C. Richter.) 1886.

A one-act play.

Head, H. ("An Old Digger")

*Poetry*

Under a Cloud, or How the Diggers Did, by An Old Digger. (Geelong, Vic., J. Purdie.) 1872.

The Galatea, and Other Scraps. (Geelong, Vic., H. Franks.) 1873.

King Jerry, or A Train of Thoughts on the Black Line from Geelong to Colac. (Geelong, Vic., H. Franks.) 1875.

That Heathen Chinee in Australia, with Under a Cloud . . . by An Old Digger (now blind) (Geelong, Vic., H. Franks.) 1877.

Other details in Serle's *Bibliography*.

Head, N.

*Poetry*

Mabel: A Tale of Filial Love. (Lond., Ward Lock.) 1893.

Headley, A. C.

*Fiction*

Alias the Bearded Lady. (Syd., Frank Johnson.) 1941.

So Many Fights [and other stories]. (Syd., Frank Johnson.) 1942.

Murder She Says. (Syd., B.B.F. Art Advertising & Publ. Co.) 1945.

Headley, Barbara. *See* Baynton, Barbara.

Heale, Joan. *See* Colebrook, Joan.

Healey, Daniel ("Whaks Li Kell")

*Poetry*

The Cornstalk: His Habits and Habitat. (Syd., Troedel, Cooper.) 1893.

Satires. Includes prose.

Another ed. 1894.

Author of *Seven Christians of Championdom: A Tale of the Times* (1885). Multiscript copy in Mitchell Library.

Healy, Arthur Wheatley-. *See* Wheatley-Healy, Arthur.

Healy, Dominic

*Fiction*

*Published by Currawong, Sydney:*

The Green Gang. 1942.

Rustler's Lake. 1942.

Voyage to Venus. 1943.

Rebel's Ranch: Dead Men Hold No Aces. 1945.

El Diabolo: Devil on Horseback. 1945.

Harbour Rats: Lefty's Left! 1945.

The Blacketeer. 1945.

*Published by Frank Johnson, Sydney:*

El Jaguar's Island. 1948.

Mexico Throws Lead. 1948.

Heart of the Rose, The. Nos 1-4. (Melb., Lothian.) 1907-8.

Nos 2-4 of this anthology are respectively entitled "The Book of the Opal", "The Shadow on the Hill", and "Fire of the Flame". Contributors include F. S. Williamson, Bernard O'Dowd, Enid Derham, Louis Esson, J. Le G. Brereton, S. Jephcott, A. T. Strong, G. A. Lloyd, M. E. J. Pitt, Elinor Mordaunt, R. B. Arden, Chris Brennan, A. Holdsworth, A. M. Bowyer Rosman, and Spencer Gray.

Heath, Lillian Maxwell. *See* Pyke, Lillian Maxwell.

Heathcote, Wyndham

*Fiction*

What I Know! Reflections by a Philosophic Punter; With an Extraordinary Dream of the Cosmic Mystery Cup, Run at Randwick. (Syd., Cornstalk.) 1928.

Hebblethwaite, James

*Fiction*

Castlehill, or A Tale of Two Hemispheres. (Lond., Allenson.) 1895.

Contains some of his poems.

*Poetry*

Verse. (Hobart, Mercury.) 1896.

A Rose of Regret. (Syd., Bulletin Co.) 1900.

With personal note by A. G. Stephens. Reissued in *A Southern Garland* (1904).

Meadow and Bush: A Book of Verses. (Syd., Bookfellow.) 1911.

The Poems of James Hebblethwaite. (Melb., Vidler.) 1920.

New Poems of James Hebblethwaite. (Melb., Vidler.) 1921.

James Hebblethwaite was born at Preston, England, in 1857. After some experience as a schoolteacher he became lecturer in English at the Harris Institute, Preston. In 1892 he came to Tasmania for health reasons. He makes this the theme of an attractive short poem, "Voyage". In Tasmania he became a minister first of the Congregational Church and then of the Church of England. He died in 1921. His poetry was appropriately summarized by A. G. Stephens as

the "expression of a gentle scholar's soul". He describes his life in Tasmania as passed in a "Georgian stillness", comparable with his English recollections of "reverend college walks", "queer old lights haunting the crumbling walls", and the indoor presence of

*the Latin spirit 'neath the spell  
Of the regretful sallowing of the light.*

Convincingly enough, and with noble aspiration, he writes in "Australia" of his love of this land, his "foster-mother"; but it leaves little recognizable impress on his work, even when in "The Clearing" his theme is a bushman "passioning his hope with blade and wedge and jacks". The gracefully fanciful "Perdita" is the liveliest of his lyrics. He comes closest to the local scene in "Dead Island", a quietly impressive sunset-picture of Port Arthur. The consoled melancholy of his poetry, with its smooth metrical finish, is suffused with the precept:

*Live in the might that flows from the soul's hush,  
Be pitiful, create, learn to endure.*

#### **Heddle, Enid Moodie**

##### *Criticism*

Australian Literature Now: A Reader's Survey. (Melb., Longmans Green.) 1949.

##### *Poetry*

Solitude and Other Vagaries. (Adel., the author.) 1937.

Sagitta Says. (Melb., Longmans Green.) 1943.

Author of *Some Australian Adventurers* (1944), and *Modern English Literature* (1947).

#### **Heffernan, Hilda A.**

##### *Fiction*

The Hands of the Potter. (Melb., A. H. Massina.) 19—.

**Hell's Delight:** A Satire in Verse by the Victim. (Ripponlea, Melb., Glen Eira Press.) 1931.  
*Poetry.*

#### **Helton, Norman G.**

##### *Fiction*

Corriente Coyotes. (Syd., Associated General Publications.) 1945.

"Helumac". See "A.A.B."

**Heming, John Winton** ("Tex Barton", "Paul de Wreder", "Val Winton")

##### *Fiction*

The Death of Hitler. (Syd., Currawong.) 1941.

Roadside Murder. (Syd., Currawong.) 1941.

Skinny the Fixer. (Syd., Currawong.) 1942.

Other Worlds. (Syd., Currawong.) 1942.

In Aztec Hands. (Syd., Currawong.) 1942.

King of the Underseas. (Syd., Currawong.) 1942.

The Ape. (Syd., Currawong.) 1942.

The Pirate Fairies: A Fairy Thriller. Illust. (Syd., Currawong.) 1943.

The Professor Plays: A Western. (Syd., Currawong.) 1943.

The Red Gang Again in Gunsmoke! (Syd., Currawong.) 1945.

After the End, or Love Conquers All. (Syd., Associated General Publications.) 1945.

Better Things. (Syd., Associated General Publications.) 1945.

In Nazi Hands: Patriot and Thief! (Syd., Currawong.) 1945.

The Mediators: A Tale of Early America. (Syd., Emu Publications.) ?1945.

One Good Time. (Syd., Currawong.) 1945.

To Arms! A Tale of Early America. (Syd., Emu Publications.) ?1945.

The Silent Town. (Syd., Deaton & Spencer.) 1945.

Flowing Gold. (Syd., Currawong.) 1945.

The Screamer. (Syd., Deaton & Spencer.) 1945.

Alias Stumpy: A Romance of the Pushes. (Syd., Associated General Publications.) 1946.

Love and Death. (Syd., Associated General Publications.) 1946.

The two last-mentioned published together in one cover.

The Paleface Indian. (Syd., Transport Publ. Co.) 1946.

River of Blood. (Syd., Transport Publ. Co.) 1946.

Wiped off: Gangsters! (Syd., Currawong.) 1946.

The Weird House. (Syd., Currawong.) 1946.

"Snap" Burke Interferes. (Syd., Transport Publ. Co.) 1946.

Also the following under the pseudonym of "Tex Barton":

Killer Garth Sheriff. (Syd., Currawong.) 1945.

Devil May Care. (Syd., Associated General Publications.) 1945.

The Avenger: A Western Thriller. (Syd., Hastall Publ. Co.) 1945.

The Editor Sheriff. (Syd., Transport Publ. Co.) 1946.

Twins Shoot Alike. (Syd., Transport Publ. Co.) 1946.

The Comeback. (Syd., Associated General Publications.) 1946.

War in Tucson. (Syd., Currawong.) 1947.

Under pseudonym of "Paul de Wreder":

Two Beauties and a Millionaire. (Syd., Currawong.) 1942.

Black Male. (Syd., Currawong.) 1945.

Under pseudonym of "Val Winton":

Dead Men's Slippers. (Syd., Currawong.) 1942.

In the Web. (Syd., Currawong.) 1942.

Range Sleuths. (Syd., Currawong.) 1945.

The author wrote the text of two children's books, *Queer Animals* (1943), and *Queer Birds* (1943). He also wrote the text of *Queer Australian Fishes* (1944), and *Queer Australian Insects* (1944).

**Hemingway, Richard D'Oyley, and De Halsalle, H.**

*Fiction*

Three Gentlemen from New Caledonia. (Lond., S. Paul.) 1915.

**Hemmings, Ernestine.** *See* Hill, Ernestine.

**Henderson, J. A.**

*Poetry*

The World is Wide and Other Poems. (Melb., Georgian House.) 1946.

**Henderson, Jean Maud.** *See* Spender, Jean Maud.

**Henderson, John Fordel**

*Poetry*

The Opium Slave and Other Verses. (Brisb., Gordon & Gotch.) 1913.

**Henderson, Walter George**

*Fiction*

Nelligang. (Melb., Lothian.) 1945.

**Henderson, Walter Gordon**

*Fiction*

Midnight's Daughter and Other Stories. (Lond., Chapman & Hall.) 1907.

Norah Conough. (Melb., G. Robertson.) 1908.

The Bathers. Illust. by Norman Lindsay. (Syd., Bookstall.) 1911.

Foiled! the Enemy in our own Land: The Thrilling Experiences of Detective Dunnet in his Fight Against German Spies in Australia, as Chronicled by W. Gordon Henderson. (Syd., Aust. Newspapers Co.) 1915.

Bush Bred. Foreword by Viscount Novar. (Melb., A. McCubbin.) 1922.

**Henerie, James E. S.**

*Poetry*

Off Mudros 1915 and Other Poems. (Amersham, Eng., Morland.) 1922.

Why Anzac Sea and the Laughing Jackass. (T. Carson, 20 Girdler's Road.) 1925.

**Heney, Helen**

*Fiction*

The Chinese Camellia. (Lond., Collins.) 1950.

The author is a daughter of Thomas Heney (q.v.).

**Heney, John**

*Poetry*

Before the Swallow Dares. (Syd., Angus & Robertson.) 1937.

**Heney, L. A. B.**

*Fiction*

The Shadow-Tree. (Lond., Melrose.) 1936.

**Heney, Thomas**

*Fiction*

The Girl at Birrell's: A Pastoral of the Paroo: An Australian Story. (Lond., Ward Lock; Melb., Cole.) 1896.

A Station Courtship. (Lond., Ward Lock.) 1899.  
No copy of this book has been traced.

*Poetry*

Fortunate Days. (Syd., Turner & Henderson.) 1886.

In Middle Harbour and Other Verse, Chiefly Australian. (Lond., K. Paul.) 1890.

Thomas William Heney was born at Sydney in 1862. He became a journalist, and, with an interval as editor of a newspaper at Wilcannia and another editing the *Brisbane Telegraph*, was associated with Sydney newspapers from 1878 until his retirement in 1925 from the editorial chair of the *Daily Telegraph* on account of ill health. He died in 1928. Little more can be said of his creative writings than that they were proficient, though his long poem, "The Hut on the Flat", is an unusual variant of the bush ballad in that its form suggests the free usage developed in more recent times. His output included critical articles in the *Sydney Quarterly Magazine*, and he is among the contributors to *Henry Lawson, by His Mates* (1931).

**Henn, Percy**

*Poetry*

England Revisited. (Lond., Heath Cranton.) 192-.

**Hennell, Stanford**

*Fiction*

*Published by Currawong, Sydney, unless otherwise stated:*

Six-Gun Loyalty. (Syd., Invincible Press.) 1948.

Saddle Killer. (Syd., Invincible Press.) 1948.

Dark Canyon: The Cattle Rustlers' Secret. 1948.

Chicago Kid: A Tenderfoot Gets Tough. 1948.

The Haunted Range. 1949.

Stage Dust. 1949.

Ransom Ranch. 1949.

Chicago Kid. 1949.

Boss of the Flying Loop. 1950.

The Crazy Steer. (Syd., Frank Johnson.) 1950.

The Mystery Rancher. 1950.

Trail Code. 1950.

**Hennessey, David***Fiction*

*The Dis-Honourable.* (Syd., Intercolonial Press Agency.) 1895.

Engl. ed. (Lond., Sampson Low.) 1896.

*An Australian Bush Track.* (Lond., Sampson Low.) 1896.

Another ed., entitled *The Bush Track: A Story of the Australian Bush.* (Lond., Hodder & Stoughton.) 1913.

Another Engl. ed. (1914), has the original title.

Wynnum. (Lond., Sampson Low.) 1896.

*A Lost Identity.* (Syd., Hennessey, Harper.) 1897.

Engl. ed. (Lond., Warne) 1899.

*Also published by Hodder & Stoughton, London:*

*The Outlaw.* 1913.

Awarded second prize of £400 in a £1000 novel competition.

*A Tail of Gold.* 1914.

*The Caves of Shend.* 1915.

*Cords of Vanity.* 1920.

Author of *The New Chum Farmer* (1896).

John David Hennessey was born in London in 1847. In 1874 he migrated to Queensland, became a Methodist minister, but turned from the Church to journalism. His first novel has the element of crime mystery which, as well as similar adventurous interest, he developed in later books, especially *The Caves of Shend*. *The Outlaw* is a simple graphic story having for its central character Jack Salathiel, an assigned convict driven by the injustice of his employer to become a bushranger. His exploits, on the whole chivalrous, come to a happy end in his marriage with Betsy Carey, a girl who was one of his pupils during a lengthy period when he impersonated a schoolmaster.

**Hennessey, Philip***Fiction*

*I Have Sinned.* (Syd., Jackson & O'Sullivan.) 1935.

**Henning, Lank***Fiction*

*Blood Stained the Tumbleweed.* (Syd., Transport Publ. Co.) 1948.

**Henriette Says!** *See under* Watson, Kathleen.

**Henry, John***Fiction*

*Sky Vengeance.* (Syd., Bookstall.) 1934.

**Henry, Juliette***Drama*

*The Birthday of the Head Mistress.* Translated from the French Play of Madame Henry by Lady Hamilton. (Hobart, Tasmanian News.) 1892.

**Henry, Lucien***Fiction*

*Australian Legend: The War-Atah.* Illust. by the author. (Paris, Neal's English Library.) 1891.

Refers to aboriginal lore concerning the waratah, and is dedicated to Fred J. Broomfield. Reprinted in R. T. Baker's *Australian Flora in Applied Arts* (1915).

**Henry, Thomas James***Fiction*

*Deuteronomy Smith, or The Life History of a Medical Student, by A Medical Student.* (Edinb., Livingstone.) 189-.

Another ed., entitled *The Awful and Ethical History of Deuteronomy Smith.* (Anon.) (Edinb., Livingstone.) 1909.

Originally written in 1881 and first published by George Dryden, Edinburgh.

*Claude Garton, or A Tale of Dunburgh University.* (Edinb., Livingstone.) 1897.

Aust. ed. publ. by Angus & Robertson in conjunction with Livingstone.

**Henshilwood, Thomas***Fiction*

*The People of Yesterday.* (Lond., Stockwell.) 1942.

**Henslowe's Annual: An Artistic and Literary Annual,** written by Australian authors and illust. by Australian artists. Nos 1-5. (Melb., Syd., Henslowe's.) 1900-4.

Contributors to Nos 4-5 include Ada A. Kidgell (Mrs Holman), A. G. Walker, Thistle Anderson, Frank Wilmot ("Furnley Maurice"), W. H. Ogilvie, G. W. L. Marshall-Hall, E. J. Brady, and Leon Brodzky.

**Henty, Ernest George***Poetry*

*Australian Idylls and Bush Rhymes: Poems by E. G. Henty and E. A. Starkey.* (Lond., Digby, Long.) 1896.

**Henty, Evelyn A.** (Mrs Edward Starkey)

*Fiction*

*Australian Shooting Sketches and Other Stories,* by E. A. Henty. (Lond., Digby, Long.) 1907.

*Poetry*

*Australian Idylls and Other Poems.* (Lond., Matthews.) 1912.

*With Ernest George Henty:*

*Australian Idylls and Bush Rhymes: Poems by E. G. Henty and E. A. Starkey.* (Lond., Digby, Long.) 1896.

**Henty, Frank** ("George Checkley")

*Fiction*

*The Girl at Blue Creek: A Book of the Bush with Some Mention of Town,* by George Checkley. (Melb., Southern Press Agency.) 1906.

*In Summer Time: A Seasonable Collection of Short Stories, Sketches and Verses,* by Frank Henty. (Melb., Labor Call.) 1910.

**Henty, George Alfred**

*Fiction*

*Final Reckoning: A Tale of Bush Life in Australia.* (Lond., Blackie.) 1886.

**Hepburn, Edith**

*Poetry*

*The Seasons: A Speaking Tableau for Girls.* (Syd., Pepperday.) 1902.

*Wonder Eyes: A Journey to Slumbertown.* (Syd., Pepperday.) 1903.

*Songs* [by] John Oland. (Lond., Women's Printing Soc.) 1913.

*The Contemplative Quarry*, by Anna Wickham. (Lond., Poetry Bookshop.) 1915.

*The Man with a Hammer: Verses* by Anna Wickham. (Lond., Grant Richards.) 1916.

*The Little Old House*, by Anna Wickham. (Lond., Poetry Bookshop.) 1921.

*The Contemplative Quarry and The Man with a Hammer.* (N.Y., Harcourt Brace.) 1921.

*The Contemplative Quarry* first published in London in 1915.

A typescript copy of poems by this author is deposited in the Mitchell Library, Sydney.

Edith Alice Mary Harper, whose pen-name was Anna Wickham, was born in London in 1883 and brought to Australia in infancy, but returned to England in 1903. Her mature poetry, which gained recognition among her contemporaries, accordingly belongs to her activities there. She married Patrick Hepburn, whom she survived until 1949.

**Her Son and Other Stories.** *See under* Australian Women's Weekly.

**Herbert, Alfred Francis Xavier.** *See* Herbert, Xavier.

**Herbert, Robert Dudley Sidney Powys**

*Poetry*

*The International Exhibition of New South Wales: A Poem.* (Syd., no imprint.) 1879.

*The Song of the Stars and Other Poems*, by Alpha Crucis. (Lond., Cassell; Melb., G. Robertson.) 1882.

*Australian Centennial Ode.* (Syd., no imprint.) 1886.

"R.D.A." and "Alpha Crucis" were pen-names of "R. D. Adams", a Sydney business man. After his death in 1912 it was disclosed that he was a member of the Herbert family. Born in 1829, he adopted the name of Adams when he arrived in Australia in 1851. *See* Serle's *Bibliography of Australasian Poetry and Verse* (1925). Quoted by Douglas Sladen in *A Century of Australian Song* (1888), and in *Australian Poets, 1788-1888*, pp. 4-20.

**Herbert, Xavier**

*Fiction*

*Capricornia.* (Syd., Publicist.) 1938.

2nd ed. (Syd., Angus & Robertson.) 1938.

Engl. ed. (Lond., Rich & Cowan.) 1939.

American ed. (N.Y., Appleton-Century.) 1943.

Canadian ed. (Toronto, Ryerson.) 1943.

5th ed. (Syd., Angus & Robertson.) 1943.

Alfred Francis Xavier Herbert was born in 1901 at Port Hedland, Western Australia, and after attending the Christian Brothers' School at Fremantle, began at Perth scientific studies which he continued at the University of Melbourne but abandoned for freelance writing. He gained experience of the Northern Territory inland and in ships along its coast, and was employed in the medical branch of the Administration at Darwin and as a Protector of Aborigines. As a sergeant in the Australian Imperial Forces during the second world war he was engaged on reconnaissance duties in the Pacific zone. He has contributed numerous stories to periodicals. *Capricornia* won the novel competition held in connection with the Sydney sesquicentenary celebrations in 1938.

The map which the author provides in *Capricornia* resembles the northern part of the Northern Territory but is not identical with it. The story has the same relation to but divergence from reality. There are passages expressed in a categorical manner that has led to their being mistaken for fact, as in the opening paragraph, and in the account, at the beginning of the next chapter, of the extermination of the Larrapunta tribe of Port Zodiac, apparently denoting the Larakia tribe of Port Darwin. This emphasis is typical in general of an imaginative context in which the Northern Territory is pertinently indicated or ostensibly discussed and in which parts of it are vividly described. The authorities of the place, and the other people in the story, appear as irresponsible or base, from the railway gangers with their fights and indulgences, to the judicial bench, which is travestied in procedure beyond the bounds of possibility. This lively freedom constitutes the ironic gusto of the book. Among its incidents, which are mainly boisterous in tone and action, there are almost a score of deaths (exclusive of eight in one of several railway mishaps), and most of these are violent, including several murders. The pervading element of burlesque is indicated by the names of most of the characters, such as Bleeter and Prayter, clergymen; Robbrey, O'Crimnell, and O'Theef, police troopers; Keyes, a jailer; Pondrossass, a judge; and Rotgutt, a publican.

From the cross-currents of the action, which is dispersed over the whole mapped area, emerges prominently the theme of the plight of the half-caste, typified in Norman, son of Mark Shillingsworth. When Mark has absconded after robbing and killing a Chinese, his brother, Oscar, rescues Norman from a blacks' camp and sends him south, where he qualifies as a mechanic, but when he returns his colour debars him from acceptance as an ordinary member of the community. As owner of Red Ochre station after Oscar's death, he lives there with a quadroon, Tocky, who has escaped from control at a mission station. The police come to arrest Norman on a charge of murder, and Tocky, who is in an advanced stage of pregnancy, climbs into a

disused tank to hide. Norman is acquitted and returns, and finds in the tank what the crows have left of her dead body and that of her newborn child.

**Here is Faery.** *See under* "Maurice, Furnley".

**"Heretic".** *See* Montgomery, Alexander Esme De Lorges.

**Hermit in Van Diemen's Land, The.** *See under* Savery, Henry.

**Heron, Emily.** *See* Manning, Emilie.

**Heron, Gilbert Septimus**

*Poetry*

The Common-Sense Nursery Rhymes: A Series of Stories that Will Help Overtaxed Mothers of Today. (Syd., the author.) 1932.

**Herring, Paul**

*Fiction*

Sir Toby and the Regent. (Melb., Robertson & Mullens.) 1929.

Author of *Bold Bendigo* (n.d.).

**Herron, Margaret** (Olive Herron, Mrs C. J. Dennis)

*Fiction*

My Dear. (Syd., Cornstalk.) 1928.

Seed and Stubble. (Syd., Angus & Robertson.) 1936.

**Hervey, Grant Madison** (formerly George Henry Cochrane)

*Fiction*

An Eden of the Good. (Lond., Heritage.) 1934.

*Poetry*

Australians Yet and Other Verses. (Melb., Lothian.) 1913.

Another ed. (Lond., Standard Publ. Co.) 1913, issued for Lothian.

Grant Hervey's poem "How We Rooked the Public; Conkey Joe's Confession: A Biting Ballad of the Bar-Von", is printed in George Forbes's *Under the Broad Arrow* . . . *Jane New* (Melb., 1913, pp. 67-73). Hervey was a journalist and free-lance politician. He died in 1933 aged 53 years.

**Hetherington, John Aikman**

*Fiction*

The Winds are Still. (Melb., Georgian House.) 1947.

Author of *Airborne Invasion* (1944), and *The Australian Soldier* (1944).

**Hey, Mrs Rebecca.** *See under* Meredith, Louisa Anne.

**Heydon, J. K.** *See under* Trevarthen, H. P.

**Heydon, Sybil**

*Poetry*

Verses. (Syd., Penfold.) 1915.

**Heys, Stella**

*Fiction*

Some of Us. Drawings by John Andrews. (Syd., Currawong.) 1944.  
Short stories.

**Hibbert, Eleanor** ("Jean Plaidy")

*Fiction*

Beyond the Blue Mountains, by Jean Plaidy. (N.Y., Appleton-Century.) 1947.  
Engl. ed. (Lond., R. Hale.) 1948.

Author of *Murder Most Royal* (1948), and *Goldsmith's Wife* (1950).

**Hibble, F. S.**

*Fiction*

Karangi. (Syd., Endeavour Press.) 1934.

Melbourne Centenary prize novel. A story concerned with life in a dairy-farm district of New South Wales.

**Hickey, Tom.** *See under* Lawson, Will.

**Hicks, Edward Glanville**

*Poetry*

Songs of a Season. (Rotorua, N.Z., Times Co.) 1911.

The Turn of the Tide and Other Poems. (Melb., P. E. Hamley.) 1932.

**"Hicks, Hal".** *See* Alexander, John.

**Higgins, Bertram**

*Poetry*

Mordecaius Overture. (Melb., the author; printed by Bright Printing Service, Glen Iris.) 1933.

**Higgins, Janet Gertrude.** *See* Palmer, Nettie.

**High Light: A Souvenir Volume** by the Adelaide Drawing and Sketch Club. Ed. by Bernard Dubois. (Adel., G. Robertson.) 1910.

Literary and artistic miscellany, including contributions by E. J. Brady, Mary Gilmore, Sir John Gordon, Hugh McCrae, M. E. J. Pitt, P. McMahon Glynn, Bernard O'Dowd, Alice Grant Rosman ("The Parson's Wife"), Archibald Collins, T. J. Hartley, and Kathleen Hotson.

**High Road of Australian Verse, The.** *See under* Stable, Jeremiah Joseph.

**"Hilarion".** *See* McKellar, Campbell.

**Hill, A. Fraser**

*Poetry*

A Souvenir of Common Sense Sonnets. (Burnie, Tas., Riggs Bros.) 1914.

Hill, Arthur Machen

*Poetry*

Various Verse. (Melb., Specialty Press.) 1911.

Hill, Cecilia H. W. (Mrs T. P. Hill, née Ayliffe)

*Fiction*

Checkmated. [Anon.] (Melb., W. H. Williams.) 1878.

Hill, Mrs E. E. ("Southern Cross")

*Drama*

The Lure of Australia: An Amusing One-Act Play for Six Girls, by Southern Cross. (Chatswood, Syd., G. W. Hall.) 1931.

A Pre-Wedding Tea Outback, "Woolawoola", 300 Miles Beyond Bourke: A Two-Act Play by Southern Cross. (Chatswood, Syd., G. W. Hall.) 1931.

*Fiction*

The Anarchist Foiled, by Southern Cross. (Syd., W. Brooks.) 189-.

Hill, Ernestine

*Descriptive*

The Great Australian Loneliness. (Lond., Jarrold's.) 1937.

Aust. eds (Melb., Robertson & Mullens.) 1940, 1946.

American ed., entitled *Australian Frontier*. (N.Y., Doubleday.) 1942.

Water into Gold. (Melb., Robertson & Mullens.) 1937.

Australia, Land of Contrasts. Ed. by Sydney Ure Smith. (Syd., Sands.) 1943.

Twenty-seven plates in colour with descriptive article by Ernestine Hill.

Flying Doctor Calling. (Syd., Angus & Robertson.) 1947.

*Fiction*

My Love Must Wait: The Story of Matthew Flinders. (Syd., Angus & Robertson.) 1941.

American ed. (N.Y., Doubleday Doran.) 1944.

Other Aust. eds 1946, 1950.

Engl. ed. (Lond., Gollancz.) 1946.

*Poetry*

Peter Pan Land and Other Poems. (Brisb., Hibernian Newspaper Co.) 1916.

A book of prose and verse containing work also by "Pultry", Jean Johnston, Paula Fitzgerald, Bernadette Foran, and Leo Whyte.

Ernestine Hill (née Hemmings) was born at Rockhampton, Queensland. She was for some time a member of the Australian Broadcasting Commission. Her extensive travels in Australia provided the material of *The Great Australian Loneliness* and *Australia, Land of Contrasts*. The book on the outback flying doctor service and the work on Murray River irrigation development have a comparable interest, all these writings being in a popular colourful manner bringing them within the range of the classification above. *My Love Must Wait* has for its theme the life of the navigator-explorer, Matthew Flinders. The

story imaginatively amplifies the details of his life as revealed by the records, with descriptions of island and other scenes, as well as a reconstruction of aspects of early Australian settlement. The title of the work relates to Flinders's marriage to his boyhood sweetheart, Ann Chapell, particularly as regards their separation when they had married in the expectation that she would be allowed to accompany him on his voyage as commander of the *Investigator*. Though, in this specific sense, the sentimental interest of the story is spare, the manner of the writing gives the whole a romantic tone. The verses in the composite book listed above were a product of the author's girlhood.

Hill, Fidelia S. T.

*Poetry*

Poems and Recollections of the Past. (Syd., T. Trood.) 1840.

Referred to in *A Book of South Australia: Women in the First Hundred Years* (1936). Fidelia Hill was born probably in Pontefract, Yorkshire, about 1790.

This small collection comprises the first book of verse written by a woman and published in Australia and the first containing poems of South Australian origin. A footnote to one of them shows that Mrs Hill (née Munkhouse), who was the wife of R. K. Hill, a captain of the East India Company's service, came to Australia in the *Buffalo*, which brought Captain Hindmarsh to Holdfast Bay on 28th December 1836 as the first Governor of South Australia. Another poem pays a tribute to Adelaide. In other lines the author states that "three years have elapsed of dreary banishment" from South Australia, indicating that she did not remain in that colony for long, since her book containing that lament was published in 1840. She outlived Captain Hill, married Henry Howe in 1842, and died at Launceston in 1854.

"Hill, H. Haverstock". See Walsh, James Morgan.

Hill, H. R. ("H.R.H.")

*Poetry*

Australian Poems by H.R.H. (Adel., W. K. Thomas.) 1912.

Some Australian Poems by H.R.H. (Melb., Universal Press.) 192-.

Hill, Samuel Prout

*Poetry*

Tarquin the Proud and Other Poems. (Syd., D. L. Welch.) 1843.

The title-poem is in dramatic form. First drama in verse to be separately published in New South Wales.

Monody on the Death of Sir George Gipps. (Syd., Atlas.) 1847.

Hill's poem "Australia", was prefixed to W. H. Wells's *Geographical Dictionary or Gazetteer of the Australian Colonies* (1848).

Hill came to Hobart in 1842, at the age of 22 years. After some years in Sydney he returned to Tasmania, where he worked as a journalist. He died in 1861.

"Hill, Walter". *See under* "W.H."

**Hill, William T.**

*Fiction*

The Magic Spear, or Camped with the Blacks: A Tale of the Early Days. (Melb., Vidler.) 1929.

Golden Quest: A Story of the Eureka Stockade. (Melb., Whitcombe & Tombs.) 1935.

Author of *The Lost Explorers. The Story of Ludwig Leichhardt.*

**Hills, Cecil** ("Harmonides")

*Poetry*

A Land Redeemed, or The Past and Present: A Poem of the Year 1843. (Syd., D. L. Welch.) 1847.

**Hinde, E. E. Tournay-**. *See* Tournay-Hinde, E. E.

**Hinde, Margaret**

*Poetry*

Two Sonnet Sequences. (Melb., the author.) 1946.

**Hindhaugh, Louisa Sophia** (*Mrs J. Hindhaugh, née Crowley*)

*Fiction*

The Bridle Path. (Melb., Australasian Authors' Agency.) 1918.

**Hine, Muriel** (*Mrs S. Coxon*)

*Fiction*

Half in Ernest. (Lond., Lane.) 1910.

**Hingston, Arthur Lionel**

*Poetry*

Poems. (Kingsford, N.S.W., J. H. Down.) 1939.

**Hingston, Mrs R.** ("An Old Cheltonian [R.H.]")

*Poetry*

Spindrift, by An Old Cheltonian (R.H.). (Syd., G. Robertson.) 1896.

**Hinkson, Katharine.** *See* Tynan, Katharine.

"Hippocampus"

*Fiction*

David, the Shepherd King: A Book for the Bush. (Melb., F. F. Baillière.) 1867.

**Hirst, Amy D.**

*Poetry*

Through the Gates. (Syd., Tyrrell's.) 1921.

**Hirst, Edith H.**

*Poetry*

Round the Camp Fire, and Other Australian Poems. (Lond., Digby, Long.) 1892.

**Hirst, Gordon**

*Poetry*

The Patroller of the Skies, and Other Poems. (Queanbeyan, N.S.W., Age Printery.) 1916.

**His Keeper and Other Poems.** (Melb., Australasian Authors' Agency.) 1918.

The anonymous author of this book has published a work of fiction, *The Golden Legend* (1918).

**Hoare, Benjamin**

*Criticism*

Looking Back Gaily. (Melb., Cole.) 1927.

Contains chapters on Adam Lindsay Gordon, Marcus Clarke, and G. G. McCrae.

*Drama*

Polling Day, or Wooed and Won: A Drama of Australian Political Life. (Melb., M. L. Hutchinson.) 1883.

*Essays*

War Things That Matter: Essays on the War. (Melb., Cole.) 1918.

*Fiction*

Through the Furnace. (Melb., Australian Catholic Truth Society.) 1905.

*Poetry*

The Maori: A New Australian Poem. (Adel., Platts.) 1869.

Figures of Fancy: A Volume of New Poems; The Maori, The Ambush, and Occasional Pieces. (Adel., John Howell.) 1869.

In Memoriam of Dear Emily, who died 24th May 1929. (No imprint.) 1929.

Benjamin Hoare was a well-known Melbourne journalist. He died in 1932.

**Hoare, Philip O'Bryen**

*Poetry*

Living Thoughts in Prayer and Poem. (Melb., Specialty Press.) 1915.

Poems of Promise. (Lond., L. B. Hill.) 1922.

Garden of Glowworms. (Brisb., Osborne print.) 1925.

Love Lyrics. (Brisb., the author.) 1931.

Hoare, a teacher of elocution in Brisbane, was born in England and came to Queensland from the United States. Author of *Self-Confidence and How to Get It* (1930).

**Hobbs, Carlton**

*Fiction*

Naked and Wild: A Story of the Days of the Convict Regime. (Lond., Stockwell.) 1939.



Hobbs, Irene

*Poetry*

Life Everlasting. (Gordon, N.S.W., H. E. Stone.) 1947.

Christmas Morn. (Gordon, N.S.W., H. E. Stone.) 1947.

Hobgoblins: A Sheaf of Tales, Poems, and Sketches by Unohoo and Udontnohoo. (Adel., Frearson.) 1873.

Hobson, Adele

*Poetry*

Dreams of Outback. (Lond., Warne.) 1922.

Hobson, B. ("Bert James")

*Fiction*

The Mystery of the Boxing Contest. Illust. (Syd., Bookstall.) 1910.

The Loser Pays, by Bert James. (Syd., States Publ. Co.) 1925.

Hobson, Edwin N. ("Edwin N. Spear")

*Fiction*

Destiny, by Edwin N. Spear. (Syd., Jackson & O'Sullivan.) 1934.

Hochberger, Simon

*Poetry*

Warsaw Ghetto—Tale of Valor. (Melb., Oyfbay Publ. Co.) 1946.

Hodge, Charles R.

*Fiction*

That Codicil: An Australian Story of Treachery and Triumph. (Lond., Adel., Wigg.) 1900.  
Serialized as "Olive Temple".

Hodge, E. Baldwin

*Fiction*

Keith Kavanagh: A Remittance Man. (Lond., Digby, Long.) 1894.

Doubtful Australian author.

Hodge, Harry Carver

*Fiction*

Death in the Morning. (Syd., Angus & Robertson.) 1938.

Mesa Gold: A Western Story. (Syd., Associated General Publications.) 1945.

Author of a children's book, *Warrumbungle the Wallaby* (1950).

"Hodgen, J. T." See Fellowes, Ethela Ruth.

Hodges, Ralph Morwell Thomas

*Fiction*

Girl For Gold. (Melb., National Press.) 1944.

Hodgkins, Frances Joyce (*Mrs* John E. Hodgkins)

*Poetry*

Sing Willow. (Redfern, N.S.W., Cloister Press.) 1944.

Hodgson, R. L. See under Darnley, Florence Rose.

Hodgson, Ralph

*Fiction*

Hodgson's Tales of Medical Students. (Lond., Bale & Danielsson.) 1899.

Look Under Your Nose: A Realism. (Syd., Edwards, Dunlop.) 1900.

Hoffman, Roland

*Fiction*

George and Margo. (Syd., Shakespeare Head Press.) 1946.

Hogan, James Francis

*Criticism*

Robert Lowe, Viscount Sherbrooke. (Lond., Ward & Downey.) 1893.

Contains comments on Lowe's literary works.

*Fiction*

An Australian Christmas Collection. (Melb., A. McKinley.) 1886.

Stories, sketches, and essays selected from the author's contributions to Australian periodical and newspaper literature. Includes articles on Clarke, Deniehy and others.

The Lost Explorer: An Australian Story. (Lond., Ward & Downey.) 1890.

Aust. ed. (Syd., Edwards, Dunlop.) n.d.

Also author of *The Irish in Australia* (3rd ed. 1887), *The Australian in London and America* (1889), *The Convict King: Adventures of Jorgen Jorgensen* (1891), *The Sister Dominions: Through Canada to Australia by the New Imperial Highway* (1895), *The Gladstone Colony: An Unwritten Chapter of Australian History* (1898), *Life and Works of Dante Alighieri: An Introduction to the Study of the Divina Commedia* (1899).

Hogan, John Edward

*Poetry*

The Kelly Career: A Poem in Eleven Cantos. (Maryborough, Qld, J. N. Gearing.) 1887.

Poetical Works of John Edward Hogan. (Melb., E. A. Parr.) 1914.

Hogg, Charles E.

*Poetry*

The Two Spirits, and Other Poems. (Syd., A. W. Beard.) 1883.

Hogg, Samuel Nisbet

*Fiction*

Lights and Shadows in War Time: An Australian Tale. Illust. (Syd., Anderson & Hart.) 1916.

Author of *Balmain Past and Present, Romance and Reality*, as well as other sketches relating to banking. Hogg died in 1934, aged 85 years.

**Hogue, Oliver** ("Trooper Bluegum")  
*Fiction*

Love-letters of an Anzac. (Lond., Melrose.) 1916.

The Cameliers. (Lond., Melrose.) 1919.  
Includes several poems.  
2nd ed. 1919.

*Poetry*

The Home-sick Anzac and Other War Verses.  
(Syd., Winn.) 1918.

Author of *Trooper Bluegum at the Dardanelles* *Descriptive Narrative of the More Desperate Engagements on the Gallipoli Peninsula* (1915).

**Holcombe, William Henry**

*Fiction*

Lazarus of Bethany: The Story of His Life in Both Worlds. (Melb., G. Robertson.) 1872.

Also author of two works printed in phonography, *Our Children in Heaven* (1871), and *The Sexes Here and Hereafter* (1871).

**Holden, Samuel**

*Poetry*

Poems of Philosophy. (Syd., the author.) 1947.

**Holder-Gilbert, M. A. M.**

*Poetry*

Coo-ee and Other Verses. (Adel., W. K. Thomas.) 1917.

**Holding, Elizabeth Sanxay**

*Fiction*

Second Marriage. (Syd., Invincible Press.) 1948.

Published with *Bright Mask*, by Helen Cotton, and *Thanks or the Memory*, by Molly Donovan Maule.

**Holdsworth, P. J.**

*Poetry*

Station Hunting on the Warrego: Australia: At the Valley of the Popran; and Other Poems. (Syd., W. Maddock.) 1885.

Phillip Joseph Holdsworth, born in Sydney in 1849, was a New South Wales civil servant who became secretary of the Forestry Department. He died in 1902. He contributed to various periodicals and miscellanies, and was successively editor of the Sydney *Athenaeum* and the *Illustrated Sydney News*. The first poem mentioned in the title of his book, a long blank verse narrative described as "an episode of Australian frontier life", is typical of the smooth but undistinguished competency of his verse. His name is associated with Australian writing in the days of Kendall, Farrell, and Daley, who were among his literary friends.

**Holiday Medley of Tales, Sketches, etc., A. See**  
*under Williams, William H.*

**Holland, Henry Edmund**

*Poetry*

Red Roses on the Highway. (Syd., Holland & Stephenson.) 1924.

**Hollett, Sarah Susannah.** *See* Perry, Sarah Susannah.

**Holliday, Margaret I.** ("Helen Graham")

*Fiction*

Australian Methodist Idylls. (Syd., J. A. Packer.) 1906.

Ne Temere in Esse. (Syd., Watchman Ltd.) 1911.

The Day of Reckoning. (Syd., Epworth Press.) 1922.

The Inscription; [and] The Medium. (Syd., R. Dey.) 1940.

**Hollis, Henry**

*Poetry*

Poems. (Daylesford, Vic., Advocate.) 1890.

**Holloway, Theodora**

*Fiction*

The Laird o' Rossmere: A Story of a Sprig of White Heather, in Eleven Letters. (Hobart, Mercury.) 1894.

**Holman, Ada Augusta** (*Mrs W. A. Holman, née Kidgell*)

*Fiction*

Sport of the Gods. (Melb., De Garis.) 1921.

Author of *My Wander Year* (1914), *Memoirs of a Premier's Wife* (1947), and books for children.

**Holmes, J. B.** ("A Layman")

*Poetry*

The Rationalism of Christianity, by A Layman. (Hunter River, N.S.W., H. Thomas.) 1878.  
Another ed. (Syd., J. Cook & Co.) 1883.

**Holmes, Jack**

*Poetry*

The Punter. Illust. 2nd ed. (Adel., the author.) 1944.

Is It Dinkum? Illust. (Adel., the author.) 1945.

**Holmes, Joan Symons.** *See* Mackaness, Joan Symons.

**Holmes, John D.** *See under* Mackaness, George.

**Holmes-Williams, Edward John**

*Poetry*

Songs for Humanity. (Syd., Worker print.) 1929.  
The Universal Doctrine of Divinity, etc. (Syd., the author.) 1940.

**Holroyd, Alice**

*Poetry*

Heart Breathings, 1861-1919. (Adel., Hussey & Gillingham.) 1928.

**Holt, Edgar George**

*Poetry*

Lilacs out of the Dead Land. (Melb., Transition Press.) 1932.

Represented in *Best Australian One-Act Plays* (1937).

"Holt, Gavin". See Rodda, Percival Charles.

**Holtham, Thomas Edwin**

*Poetry*

On Yarra Banks, Lyric Chimes, and Other Poems. (Melb., McCarron, Bird.) 1894.

**Home, Murray**

*Fiction*

A Daughter of the People. (Lond., Ward Lock.) 1904.

Home-made Poetry. (North Syd., for private circulation, Rev. J. B. Fulton.) 1929.

The chief contributor is J. B. Fulton; other poems under *noms de plume*.

**Homfray, L. E.**

*Poetry*

Australians Awake! and Other Poems. (Syd., D. S. Ford.) 1915.

Somewhere in France. (Syd., D. S. Ford.) 1916.

Voices of Anzac. (Syd., D. S. Ford.) n.d.

**Honey, W. H.**

*Poetry*

Before the Dawn; Bush Memories; Mariners and Ships. 3 vols in one. (Syd., W. H. Honey.) 1933.

Bush Creatures; Bush Leaves; Greetings; Pioneers; Some Australian Birds. 5 vols in one. (Syd., W. H. Honey.) 1934.

**Honey, William Richard**

*Drama*

Madeline Clifton, or Woman's Revenge: A Drama in Three Acts. (Hobart Town, Tasmanian Times.) 1869.

Performed at Theatre Royal, Hobart, 1869.

Glaucus: A Drama in Three Acts. (Hobart, Tasmanian Times.) 1870.

Also author of *Rosana*.

"Honywood, Private Frank". See Partridge, Eric.

**Hood, John**

*Poetry*

The Land of the Fern: A Collection of Australian Ballads and Poems. (Melb., Barton, Dunn & Wilkinson.) 1885.

"Those Years" quoted in Sladen's *Australian Poets, 1788-1888*.

**Hookey, Mabel**

*Poetry*

The Rubaiyat of Solomon, Being the First and Second Chapters of the Book called Ecclesiastes done into Quatrains. (Syd., Vale & Pearson.) 1912.

The Edge of the Field. (Syd., Bookfellow.) 1913.

The Song: The Song of Songs Which is Solomon's. (Hobart, Monotone Art Printers.) 1917.

Mabel Hookey was a Tasmanian artist. She was editor of the diaries of the Rev. Robert Knopwood (*Bobby Knopwood and His Times*), and author of *Romance of Tasmania* (1921).

**Hooley, Edward Timothy**

*Fiction*

Tarragal, or Bush Life in Australia. (Lond., Gay & Bird.) 1897.

Non-Australian author.

**Hooton, Harry**

*Poetry*

These Poets. (Newcastle, N.S.W., Reg. C. Pogonski Pty.) 1941.

Things You See When You Haven't Got a Gun. (Syd., the author.) 1943.

Contains some prose.

**Hope, Adrian**

*Fiction*

They Called Her Mrs Quisling. (Melb., Georgian House.) 1943.

**Hope, Noel**

*Fiction*

Milliara: An Australian Romance. 2 vols. (Lond., Unwin.) 1893.

Aust. ed. (Melb., Petherick.) 1894.

**Hope, Williamson ("H. Williamson Ross")**

*Fiction*

The Singing Outlaw, by H. Williamson Ross. (Syd., New Century Press.) 1940.

Beneath Southern Stars, by H. Williamson Ross. (Perth, Paterson's.) 1943.

**Hopegood, Peter**

*Biography*

Peter Lecky by Himself. (Lond., Cape.) 1935.

Reprinted as *Tales Out of School*. 1937.

*Poetry*

Austral Pan and Other Verses. (Perth, Imperial Printing Co.) 1932.

Thirteen From Oahu. Illust. (Syd., Frank Johnson.) 1940.

Circus at World's End: An Assembly of Verse. (Syd., Angus & Robertson.) 1947.

Cedric ("Peter") Hopegood was born in Essex, England, in 1891 and educated at Dover

College, Aspatria Agricultural College, and the Brighton Art School. After working as a freelance journalist and illustrator he left England in 1910 for Canada, and his various occupations there and in the United States included working with mule teams in a railroad construction camp and experience with a trapper in the Rocky Mountains. Returning to England, he served in the first world war and was awarded the Military Cross and Bar. In 1924 he came to Australia for health reasons, worked on a pearling lugger in the north-west, was jackeroo on a sheep station on the Gascoyne River, took a job on a cattle station farther inland, then turned to newspaper work in Perth. His autobiographical book, *Peter Lecky by Himself*, extends to this period, after which he went to Melbourne, and during the second world war served on the Australian Broadcasting Commission staff as a writer of scripts for oversea transmission.

The title-poem of Hopegood's first book indicates Pan as the spirit of the Australian scene, a fancy which, in *Peter Lecky*, finds the mythological resemblance in an aboriginal and his child—"the broad, flattened wide-nostrilled nose, the wide-gashed mouth, the tousled ringlets, the goaty beard, the swarthy skin, the dark faunal eyes, and even the slender-muscled sheep-shanks of the classic satyr; while the piccaninny might well be a baby faun slipped wide-eyed and warm-skinned straight off some painted vase". The poem referred to above elaborates the idea, mystically and also with an easy familiarity capable of visualizing the ancient god as "Something like a jolly drover chasing black gins into cover." The author meditates various aspects of his Australian experience, and applies a distinctive simplicity to metropolitan scenes, as in "The Garden of Refuse", honouring kindness in a disreputable city area, and gives, in "While of Unsound Mind", what he aptly calls "a sample of my muse in her Villonesque moments".

The poems, *Thirteen from Oahu*, which are accompanied by short expositions in prose, take a direction explored more fully in the contents of *Circus at World's End*, namely the potentialities of folk-lore and myth as representing a consciousness deepening ordinary experience. This amplifies some magical impressions described in *Peter Lecky*, interpreted as linking man's mentality with an animation present in all natural things and transfused from the earth itself. Hopegood instils, with perhaps paradoxical erudition, a primitivism simply expressed in "A Carol for Alchymists":

*Yet should the wit doff cap and gown  
to don a loamy smock, sirs,  
and own him brother to the clown  
who's brother to the flock, sirs,  
why, then, the flame that haunts the fen  
(or so some make avowal)  
no longer sought with a retort,  
could flit inside the Soul.*

The author explains his approach exhaustively in an introduction to *Circus at World's End*. He speaks of "recorded traditional ballads" as "a ready-made form of expression especially suitable for stating psychic problems and adventures, once the key to the ballad symbology has been recognized and made one's own". He additionally sees in the myths and lore of different places and times an essential affinity, and derives from this a belief that he himself, "in making these songs, obeys an impulse to help promote a complete fusion of all cultures in a world-wide and world-recognized Culture that shall yet tenderly preserve all that is valid in all local variants".

Much of the verse in *Circus at World's End* is accordingly in old ballad form or manner, or tends towards the suggestiveness of some traditional background or attitude, ranging from the concise though esoteric lyricism of "Labrys" to the diffuse "Lupus in Fabula", which, described as "A Schizophreny", uses both prose and verse, and mixes medieval wizardry with a kind of abracadabra that illustrates the author's ideas of the derivations of words. Some of these poems are appreciable as ballads or carols or folk-verse apart from any allusive purpose or the symbolic intention of the word-play, as in "Betty Martin's Summer Song", "Child Kane", or the chorus-lit of "Charcoal Fumes":

*Aye, aye, aye,  
just as sly as sly—  
take a pinch o' fernseed and close your other eye.  
Had it from a hedgehog, had it from a witch,  
had it from a fox-fire gleaming in a ditch—  
and all said the same, lad—all said the same,  
You won't never walk straight  
till you've walked lame.*

The poem "Circus at World's End" illustrates Hopegood's pervasive sorcery in its least complicated form. Its theme is a springtime visitation of birds in a banyan-tree, and its incantation has the aroma of the Dionysian festivals which the opening of the poem laments as vanished, though the ancient spirit lives in the cavortings of the birds:

*A score of sparrows has quit the gutter,  
Flirting and chirping, they know not why,  
For the hands of magic are here a-flutter,  
Spelling a rune for the eager sky;  
And where is the heart that beats in feathers  
Shall stay to question who calls the tune,  
When the fingers that fashion the spring's mad measures  
Are once more weaving their age-old rune?*

A similar occult turn is given, in "Overheard in the Bakehouse", to Christian tradition. "The Protagonist", with analogous associations, exalts in a more direct parallel the familiar theme of the moth and the flame, "and stages yet another Passion Play". Even poems not traditionally allusive have the symbolic structure or tendency, as with the figurative outline of gestation in "First Aid", and the transcendental self-revelation of "Dithyramb in Retrospect", which is threaded with a mystic pattern of the elements—water,

earth, fire, and air. Satire glints here and there, as in the brief poem "An Odious Comparison".

Though so much of Hopegood's material is taken from the lore of the past, his intention, as the introduction to *Circus at World's End* makes clear, is not merely to display it, but to make of it a modern revelation. Much of his technique, too, is in the modern manner. Its basis in a stricter discipline is shown in poems such as the statuesque "Air without Words", or the dedicatory sonnet, which begins with a summary of his purpose:

*All day my mind engages at the task  
which mind has set it, that of marking Mind  
under each seeming, each fantastic mask  
e'er donned by It since Babel was designed.*

### Hopkins, Dorothy June

#### Biography

Hop of the *Bulletin*. Illust. (Syd., Angus & Robertson.) 1929.

A biography of Livingston Hopkins, the well-known *Bulletin* cartoonist. It includes some original verse by "Hop" and a brief history of the *Bulletin* and its writers.

### Hopkins, Francis Rawdon Chesney

#### Anthology

The Australian Ladies' Annual. Ed. by F. R. C. Hopkins. (Melb., McCarron, Bird.) 1878.

Contributors include "Tasma", Mrs J. A. Bode, Mrs Dampier, Ada Cambridge, L. A. Meredith, Mrs T. P. Hill, Annie C. Donnelly, Clara E. Cheeseman, Mary Card, and H. N. B(aker).

#### Drama

Clay and Porcelain: A Drama of the Present Day. (Melb., Charlwood.) 1875.

Afterwards entitled *Good for Evil*, which was first produced at the Princess Theatre, Dunedin, on 16th October 1876.

Reaping the Whirlwind: An Australian Patriotic Drama. [Anon.] (Syd., Websdale, Shoosmith.) 1909.

Souvenir of Dramatic Works of F. R. C. Hopkins. (Syd., Websdale, Shoosmith.) 1910.

Souvenir of first nights of Hopkins's dramas by Alfred Dampier, synopsis of plots, playbills, press criticism, photographs, etc. Other dramas listed in the Souvenir are *All for Gold*, first produced at Victoria Theatre, Sydney, on 10th March 1877; also produced at Surrey Theatre, London, on 21st February 1881, being the first Australian drama licensed by the Lord Chancellor; *Only a Fool*, in a prologue and three acts, first produced at the Theatre Royal, Melbourne, on 12th February 1880; *Russia As It Is, or Michael Strogoff, the Courier of the Czar*, first produced at the Gaiety Theatre, Sydney, on 4th February 1882; and *L.S.D.*, first produced at the Gaiety Theatre, Sydney, on 20th March 1882.

#### Essays

Confessions of a Cynic, Social, Moral and Philosophical. (Echuca, Vic., Mackay & Drought.) 1882.

#### Fiction

Gum Leaves Old and Gum Leaves New. (Syd., W. Brooks.) 1902.

Includes verse.

Birds of Passage and Other Stories of our Old Country. (Syd., Deaton & Spencer.) 1908.

The Opium Runners: Tales of Australia. (Syd., Websdale, Shoosmith.) 1909.

Announced in 1909: "His Last Camp and Other Australian Tales".

Hopkins was born at Colaba, near Bombay, in 1849, and educated at Southampton College, England. He came to Victoria in 1865. He was a water-colour painter as well as a writer. Other works include *Don Juan at the Antipodes* (1875).

### Hopkins, Gertrude

#### Poetry

Gertrude's Poems. (Syd., W. E. Smith.) 1895.

### Hore-Ruthven, Patrick

#### Poetry

The Happy Warrior. (Syd., Angus & Robertson.) 1943.

### Horn, William Austin

#### Poetry

Ballads on a Warrigal Pegasus. (Lond., Stanford.) 1900.

Bush Echoes. (Lond., Rees.) 1901.

Includes the former book.

The Call of the Bush. (Lond., no imprint.) 1912

A poem.

Bush Echoes. Illust. (Lond., Simpkin Marshall.) 1915.

Several poems of the first edition of *Bush Echoes* and others are included in *Notes by a Nomad: An Olla-podrida* (Lond., Melville & Mullen, 1906). This book comprises notes on travel in, and natural history of, New Zealand, Central Australia, and Egypt.

Horn was born in 1841 in the Snowy River district of New South Wales, and educated at St Peter's College, Adelaide, and at Oxford University. He returned to Adelaide in 1874, and was a member of the House of Assembly from 1887 to 1893. He conducted an exploration into Central Australia in 1894 and published a report of it. He retired in 1898 to England and died there in 1922.

### Horne, R. H.

#### Poetry

Orion: An Epic Poem. (Melb., Blundell.) 1854.

Another ed., with introd. on Horne's life and work by E. Partridge. (Lond., Scholaris Press.) 1928.

Prometheus the Fire-bringer. (Edinb., Edmonston.) 1864.

Aust. ed. (Melb., H. T. Dwight.) 1866.

The South Sea Sisters: A Lyric Masque. Incidental music composed by Charles E. Horsley. (Melb., H. T. Dwight.) 1866.

Written for the opening of the Intercolonial Exhibition of Australasia.

Richard Henry Horne (who substituted "Hengist" in place of his second name), was born at Edmonton, near London, on 1st January 1803. Sent to Sandhurst to be educated for the army, he was withdrawn as too unruly, and after an adventurous youth, in the course of which he visited both North and South America with active service in the latter region, he returned to England, and there soon earned a reputation with his poems and plays. In a work of literary criticism, *A New Spirit of the Age*, he had the help of Robert Bell and Elizabeth Barrett Browning. He afterwards published in book form her letters to him. Lured by the discovery of gold in Australia, he came to Melbourne in 1852,

leaving behind him his wife, from whom he had parted not long after their marriage, and who was the daughter of an artist, James Foggo. Soon after arriving in Victoria he was given command of a gold escort, and later became a commissioner on the goldfields for about two years. Returning to Melbourne, he was for a similar period counsel's clerk to the Attorney-General, and afterwards for two years a commissioner of the Yan Yean Water Supply. About three years of lonely impoverishment followed, relieved by grants procured by friends in England from the Royal Literary Fund. The autobiography (up to about 1854), prefixed to his *Australian Facts and Prospects* (1859), includes an account of some goldfields experiences. In July 1863 he was given the post of mining registrar and surveyor at Blue Mountain, near Trentham, and remained there in what he describes, in a letter to George Gordon McCrae, as "five years' banishment". In 1869 he returned to England and continued his literary activities, in consideration of which he was in 1874 granted a civil list pension of £50, increased to £100 in 1880. He died at Margate on 13th March 1884. His name is associated mainly with his "epic poem" *Orion*. It originally appeared in England in 1843 at his stipulated price of a farthing a copy, and quickly ran into several editions on that basis, though further editions in the same year were sold at a higher price. He weaves into his presentation of his classical theme an allegory of Orion as "meant to present," as he said, "a type of the struggle of man with himself, i.e. the contest between the intellect and the senses, when powerful energies are equally balanced. Orion is man standing naked before Heaven and Destiny, resolved to work as a free agent to the utmost pitch of his powers for the good of the race." It cannot be said that time has confirmed the high contemporary opinion of the work. Edgar Allan Poe spoke of it as "one of the noblest, if not the very noblest, poetical works of the age", and Carlyle, referring to the author, acclaimed "the fire of stars which was within him". Arthur Patchett Martin (q.v.), spoke of the "impetus he gave to Australian literature during his 17 years of colonial life", meaning, perhaps, that Horne helped to infuse the spirit of literary activity established abroad into a community which was still adjusting itself to new conditions, for little direct influence can be attributed to his writings while in Australia. They consist mainly of *Prometheus the Fire-bringer*, *The South Sea Sisters*, "John Ferncliffe", a poem in Spenserian stanzas announced shortly before he left Australia but not published, and an unpublished prose work entitled "Unknown Seas, or Thoughts on the Future Life or Death of the Soul", both the last-named, with other of Horne's papers, being in the private collection in England of Mr Buxton Forman. Horne was a vigorous and picturesque associate of the Melbourne coterie which included Clarke, Gordon and Kendall, and reference to him will accordingly be found in

Hugh McCrae's *My Father and My Father's Friends*, which is incorporated in McCrae's later work, *Story-Book Only*. Other details are given by Eric Partridge in the introduction to the Scholartis Press edition of *Orion*, and are reprinted in his *Literary Sessions* (1932), and *A Covey of Partridge* (1937). Works written by Horne both before and after his sojourn in Australia include a modernized version of Chaucer (1841), *Ballad Romances* (1846), and the plays, *Cosmo de Medici* (1837), *The Death of Marlowe* (1837), *Gregory VII* (1840), *Judas Iscariot* (1848), *The Duchess of Malfi Reconstructed* (1850), *Laura Dibalzo* (1880), and *Bible Tragedies* (1881).

#### Hornibrook, Mrs Frances ("Moimême")

##### Fiction

A Nineteenth Century Reality: A Novel of the Day, by Moimême. 2 vols. (Lond., Remington.) 1885.

#### Hornung, E. W.

##### Fiction

A Bride from the Bush. (Lond., Smith, Elder.) 1890.

Another ed. (Lond., Murray.) 1908.

Under Two Skies: A Collection of Stories. (Lond., Black.) 1892.

Tiny Luttrell. 2 vols. (Lond., Cassell.) 1893.

The Unbidden Guest. (Lond., Longmans.) 1894.

The Boss of Taroomba. (Lond., Bliss.) 1894.

The Rogue's March: A Romance. (Lond., Cassell.) 1896.

Irralie's Bushranger. (Lond., Beeman.) 1896.

My Lord Duke. (Lond., Cassell.) 1897.

Young Blood. (Lond., Cassell.) 1898.

Some Persons Unknown. (Lond., Cassell.) 1898.

##### Stories.

The Amateur Cracksmen. (Lond., Methuen.) 1899.

American ed. (N.Y., Scribners.) 1905.

Another ed., entitled *Raffles: The Amateur Cracksmen*. (Lond., Nash.) 1906.

Dead Men Tell No Tales. (Lond., Methuen.) 1899.

The Belle of Toorak. (Lond., Richards.) 1900.

Peccavi. (Lond., Richards.) 1900.

The Black Mask. (Lond., Richards.) 1901.

The Shadow of the Rope. (Lond., Chatto & Windus.) 1902.

Denis Dent. (Lond., Isbister.) 1903.

No Hero. (Lond., Smith, Elder.) 1903.

A Thief in the Night: The Last Chronicles of Raffles. (Lond., Chatto & Windus.) 1905.

Stingaree. (Lond., Chatto & Windus.) 1905.

American ed. (N.Y., Scribners.) 1906.

Mr Justice Raffles. (Lond., Smith, Elder.) 1909.

Fathers of Men. (Lond., Smith, Elder.) 1912.

Popular ed., with new preface. 1919.

The Thousandth Woman. (Lond., Nash.) 1913.  
Witching Hill. (Lond., Hodder & Stoughton.) 1913.

The Crime Doctor. (Lond., Nash.) 1914.  
The Camera Fiend. (Lond., Pearson.) 1915.  
Wooden Crosses. (Lond., Nisbet.) 1918.  
War pamphlet.

The Young Guard. (Lond., Constable.) 1919.  
Old Offenders and a Few Old Scores. Preface by A. Conan Doyle. (Lond., Murray.) 1923.

Raffles. (Lond., Newnes.) 1929.  
An omnibus ed., containing "Raffles", "Mr Justice Raffles", "A Thief in the Night", and "The Shadow of the Rope".

In *A Bride of the Bush* the girl indicated by the title, unhappy in the stiff English society to which she has gone, returns to Australian station life. The outcome of the more elaborate story, *Tiny Luttrell*, is similar, with a station-owner's daughter, disliking the pettiness of English country social life, returning to reconciliation with her Australian lover of childhood days. *Denis Daunt* has scenes of the gold-diggings at Ballarat and of Canvas Town in Melbourne. In *The Unbidden Guest* a ballet girl masquerades as the visitor expected from Yorkshire on a farm in the Dandenong Ranges. An unexpected guest figures also in *The Boss of Taroomba*, which describes sheep shearing, and introduces an attack by bush-rangers. In *My Lord Duke* there is a somewhat humorous impersonation of a duke by an Australian stockman, who goes to England with the connivance of the real heir. *Irralie's Bushranger* also is concerned with impersonation, carried out by the bush-ranger Stingaree, moving in Sydney society. His exploits are the subject of the later work having his sobriquet for its title. In *The Belle of Toorak* a bushranger is introduced into a station romance. *The Rogue's March* is a story of the convict days.

Ernest William Hornung was born at Middlesborough, England, in 1866, and died in France in 1921. His connection with Australian literature arises from his sojourn in this country from 1884 to 1886, providing him with experience in city and bush. The first of his books is said to have been begun while he was tutor at Mossgiel station in the Riverina. In varying degrees he makes use of his knowledge of Australia in most of them, though without attempting any penetrating study of its conditions. The novels relating more especially to Australian life are briefly described above. Hornung became widely known as the creator of Raffles, the gentleman burglar, whose exploits are told in a series of books, continued after the author's death under an arrangement made with his executors by Barry Perowne. Raffles's first excursion into crime occurs while he is in Australia as a member of a test team of English cricketers.

Hort, Greta

Poetry

Two Poems. (Melb., Lothian.) 1945.

Hosgood, S. A.

Fiction

The Jingler. (Syd., New Century Press.) 1939.

Hosken, James Dryden

Drama

Marlowe: A Dramatic Sketch in a Prologue and Seven Scenes. 1923.

In his *Shores of Lyonesse*, etc. (Lond., Dent.) 1923.

Hoskins, H. Huntly ("Dusk")

Poetry

To the Spirit of the Twilight Hour: Exploration Thoughts, and Other Poems. (Melb., G. Robertson.) 1874.

Hossack, Mrs Mary

Poetry

The Great Unknown Land: An Epic Poem on the Coming of Captain Cook. (Glenferrie, Melb., E. J. Gay.) 1934.

Hough, George Scott

Poetry

Brown the Great, or Press and Stage: A Colloquy. (Melb., Heath & Cordell.) 1868.

Houghton, Frederick

Poetry

The Voice of Nature. (Melb., Rae Bros.) 1888.  
Contains some prose.

Houlding, John Richard ("Old Boomerang", "J. R. H. Hawthorn")

Fiction

Australian Capers, or Christopher Cockle's Colonial Experience, by Old Boomerang. Introd. by Rev. Dr Steel. (Lond., Routledge; Syd., Sherriff & Downing.) 1867.

Another ed., entitled *Christopher Cockle's Australian Experiences* Illust. (Syd., Angus & Robertson.) 1913.

Australian Tales and Sketches from Real Life, by Old Boomerang. (Lond., Sampson Low.) 1868.

Rural and City Life, or The Fortunes of the Stubble Family, by Old Boomerang. (Lond., Sampson Low.) 1870.

Investing Uncle Ben's Legacy: A Tale of Mining and Matrimonial Speculations. (Melb., G. Robertson.) 1876.

The Pioneer of a Family, or Adventures of a Young Governess, by J. R. H. Hawthorn. (Lond., Hodder & Stoughton.) 1881.

Launching Away, or Roger Larksway's Strange Mission, by J. R. H. Hawthorn. (Lond., Hodder & Stoughton.) 1882.

In the Depths of the Sea, by Old Boomerang. (Lond., Hodder & Stoughton.) 1885.

A Flood That Led to Fortune, by Old Boomerang. (Lond., Hodder & Stoughton.) 1886.

Houlding belongs to the emigration period of Australian fiction. Under the pseudonym of "Old Boomerang" he was a regular contributor to the *Sydney Mail*. He received encouragement from N. D. Stenhouse and John Fairfax. For thirty years he worked in town and bush before he published *Australian Capers*. The book is in narrative form and describes what befell Cockle, the son of a London alderman, in his efforts to adapt himself to Australian conditions. The books that followed have a similar practical substance and moralizing tone.

House, Mary (Mrs Charles House)

Poetry

Lest We Forget: Poems of the Dawson Valley. (Rockhampton, Qld, the author.) 1946.

**Howard, E. Mansfield**

*Poetry*

Poems in Serious and Lighter Vein. (Syd., the author.) 1936.

The Poet's Room. (Parramatta, N.S.W., Cumberland Newspapers.) 1944.

**Howard, Emily.** See Coungeau, Emily.

**Howard, Frederick**

*Fiction*

The Emigrant. (Lond., Longmans.) 1928.

Return Ticket. (Lond., Longmans.) 1929.

Leave Us the Glory. (Lond., M. Joseph.) 1936.

The Negroes Begin at Calais. (Lond., Heinemann.) 1938.

Another ed. 1940.

Frederick James Howard was born at London in 1904 and came to Australia in 1920. He became a journalist in Melbourne, was successively editor of *Stead's Review* and the *Australasian Bulletin*, and in 1935 had travelling assignments in Russia and America. In the second world war he served with the A.I.F. in the Western Desert campaign, also in New Guinea, and as a liaison officer attached to American headquarters in the Pacific zone. On his return to Australia he became editorial writer for the Melbourne *Herald*. The title of *The Emigrant* denotes the coming of a young British communist, Edgar Fraser, to Melbourne, whence, disillusioned, he tramps with an Australian, Stalky Barrows, amid Gippsland scenes, where there is a romantic outcome. *Return Ticket* concerns mainly Cedric Shard and his wife, Viola, who have come from England, and start a store in the Dandenong Ranges. His aesthetic inclinations, with which she has no affinity, lead him into an affair with Joan Waring, a musician. His preparations to elope with her end with her death and his return to his business and home life. The two novels that followed are more mature. *Leave Us the Glory* shows the origin of an Australian family in an illicit affair of an English lieutenant's wife with Napoleon at St Helena. Her worldly-wise opportunism is perpetuated in her daughter, Charlotte, and also, though with more qualms, in Charlotte's son, Christopher Tertius. He, preferring a journalistic career to his father's sheep station, attains an important editorship in London during the first world war, and returns to Australia to control an extensive Press project. Effective contrasts of characterization are his sister, Winifred, and his friend, Bart Dollery, staunch in an idealism which Christopher appreciates without himself pursuing it. *The Negroes Begin at Calais* takes its title from a quotation satirizing the British attitude to foreigners. A young English couple, Peter and Dorothy Piper, cross to the continent to join a group which, financed by a rich woman

owner of a magazine he edits, is to tour various countries to promote international understanding. They are variously diverted from this vague purpose by their own interests. Peter and Dorothy return to England secure in a union which has been imperilled by her renewed contact with a Frenchman in the party. He, Georges Sanet, recedes into a detachment averse to what he calls their "codified emotions". Brocci is a dramatist who, mingling memories of old ideals with the recognition that there is nowadays "no cause to die for", becomes son-in-law of a Romanian magnate whose utilization of the radio offers new scope. Zucker, a scientist, modestly intent, considerably hides an illness from which he dies after he has been cajoled to Russia as technically useful. Tasman, a veteran journalist, obtaining an assignment to cover the Italian invasion of Abyssinia, meditates on the manner in which his occupation has "peeled away the tinsel of adventure and independence" from his mind. The whole diverse modern picture is filled in no less resourcefully.

**Howard, John**

*Poetry*

The Waratah Memorial Lines. (Melb., Crawford.) 1911.

Nuggets From A New Mine, or The Musings of an Australian Bard. (Melb., the author.) 1937.

**Howard, Margaret.** See Gipps, Margaret de Visme.

**Howard, William Stewart** ("William Stewart")

*Fiction*

You're Telling Me. (Syd., Bookstall.) 1933.

Another ed. (Syd., New Century Press.) 1938.

Forty-Six. (Syd., Endeavour Press.) 1934.

Ah There, Ffyshe! (Syd., Angus & Robertson.) 1937.

Other editions 1941, 1946.

Mid-Pacific by William Stewart. (Syd., Frank Johnson.) 1944.

Uncle Aethelred. (Syd., Bookstall.) 1945.

**Howard, Winifred**

*Poetry*

Out of the Everywhere. (Lond., Oxford University Press.) 1929.

**Howarth, R. G.**

*Essays*

Literary Particles. (Syd., Angus & Robertson.) 1946.

*Poetry*

Spright and Geist, by R.G.H. (Syd., Angus & Robertson.) 1944.

Involuntaries, by R.G.H. (Syd., Angus & Robertson.) 1948.



Robert Guy Howarth was born in 1906 at Tenterfield, New South Wales. He attended Fort Street High School, Sydney, graduated B.A. at the university there, and won a scholarship taking him to Oxford, where he gained the B.Litt. degree. After his return to Sydney he joined the lecturing staff at the university, founded and continued to edit *Southerly*, and became literary critic for the *Sydney Morning Herald*. He has delivered courses of Commonwealth Literary Fund lectures on Australian literature at universities in various States. His two books of poems, written under the pseudonym "R.G.H.", are love sequences, showing the influence of his close knowledge of seventeenth-century English lyrical poetry, but with touches in the modern manner, though not as manifested extremely:

*Lover of simple phrase  
I cannot praise  
You  
In the ways  
To poets, nowadays,  
Dear.*

The essays in *Literary Particles* are mostly on aspects of literature, past and present. English works which Howarth has edited include *Minor Poets of the Seventeenth Century* (1931), in Dent's Everyman's Library, *Letters and the Second Diary of Samuel Pepys* (1932), *Letters of Lord Byron* (1933), and *Shakespeare's "Tempest"* (1936). He is also author of *Notes on Modern Poetic Technique, English and Australian* (1949), and part author of *Some Recent Developments in English Literature* (1935), and *Some Modern Writers* (1945).

**Howe, Mrs A.**

*Drama*

*The Changelings.* (Adel., Hussey & Gillingham.) 1916.

"Howe, Edward". See Rowe, Richard.

**Howe, Fidelia.** See Hill, Fidelia S. T.

**Howell, John**

*Poetry*

*Rose Leaves from an Australian Garden.* (Adel., Carey & Page.) 1884.

Five poems quoted in Sladen's *Century of Australian Song and Australian Poets, 1788-1888*.

**Howell, Mrs W. May**

*Fiction*

*Reminiscences of Australia: The Diggings and the Bush.* (Lond., Howell.) 1869.

**Howitt, Richard**

*Poetry*

*Impressions of Australia Felix . . . Australian Poems, etc.* (Lond., Longmans.) 1845.

Also author of *Gipsy King and Other Poems* (1845), *Wasp's Honey, or Poetic Gold*, etc. (1867), and other works in prose.

This was the first publication in book form of verse deriving from Victoria, preceding a volume by John Cotton published in the same year. Howitt arrived at Port Phillip in April 1840 and took up land, but in 1844 sold it and returned to England. Some of his poems were written about five years after Melbourne was founded. Among them are "Verses written while we lived in tents" (July 1840), and he has lines mentioning Boroondara, Yarra, Prahran, and Morang. The literary output of his brother, William Howitt (q.v.) who was well known in England as an author in his day, includes writings having their origin in Australian experience.

**Howitt, William**

*Fiction*

*A Boy's Adventures in the Wilds of Australia, or Herbert's Note-book.* (Lond., A. Hall.) 1854.

Another ed., illust. by W. Harvey. (Lond., A. Hall.) 1858. Several other editions up to 1887.

*Tallangetta, the Squatter's Home: A Story of Australian Life.* 2 vols. (Lond., Longmans.) 1857.

William Howitt, well known in England in his day as author of various books and as collaborator with his wife, Mary, in the writing of others, was born in Derbyshire in 1792. In 1852 he visited Victoria, whither his brothers Richard (q.v.), and (Dr) Godfrey had preceded him. After about two years he returned to England, and published, in addition to the works listed above, *Land, Labor and Gold in Victoria* (1858), *Lectures on Transportation* (1863), and *The History of Discovery in Australia and New Zealand* (1865). He died in 1879.

**Howson, May Isobel (née Browne)**

*Fiction*

*Travail of a Soul in Ties of Flesh.* (Melb., J. C. Stephens.) 1915.

*Love's Sacrifice Founded on Facts: A Book for the Trenches Depicting Undying Love.* (Melb., Imperial Press.) 1917.

*The Overcomers: A Book that Knocks at the Heart of Humanity, Depicting Life's Solemnity in Marriage While Maintaining a Strong Love Interest.* (Melb., Printers Pty Ltd.) 1926.

Also author of "Our Sisters", "The Open House" and "Life's Solemnity", which probably appeared as serials.

**Hoyte, Henry**

*Fiction*

*The Tramway Tragedy: A Sydney and Melbourne Sensational Dramatic Story.* (Melb., Kemp & Boyce.) 1887.

**Hudd, Alfred**

*Poetry*

*The Wreck of the Star of Greece.* (Adel., Vardon & Pritchard.) 1888.

**Hudson, Flexmore***Poetry*

Ashes and Sparks: 43 poems. (Adel., F. W. Preece.) 1937.

In the Wind's Teeth. (Adel., F. W. Preece.) 1940.

Indelible Voices: A poem. (Lucindale, S.A., the author.) 1943.

With the First Soft Rain. (Lucindale, S.A., the author.) 1943.

As Iron Hills. (Melb., Robertson & Mullens.) 1944.

Author of *The Child Discovers Poetry* (1941), and *Discovery: The Story of the Polynesians* (1948).

Wilfred Frank Flexmore Hudson was born at Charters Towers, Queensland, in 1913, went in his boyhood to live in South Australia, and, after education at the Adelaide High School and the University of Adelaide, became a school-teacher. He founded and for some years conducted a quarterly magazine, *Poetry* (1941-8). *As Iron Hills* includes the main contents of his previous books. His verse tends towards the bareness characteristic of contemporary poetry of statement, sometimes with the dry vividness of his short poems descriptive of mallee country, but much the same in his lyrical moments, as in the brief poem, "Her Hands":

*They lay like flowers and I forgot  
that looking down upon us were the stars  
the very same moon and stars  
that were the first  
unattainable loves of my boyhood.*

This unrhymed free verse is frequently his medium, varied to the point of occasional use of interspersed lines lengthened, in a somewhat Whitman-like way, so that they become almost paragraphs, as in "War" and "With the First Soft Rain". The direction of his thought is typified in the long poem, "Indelible Voices". Envisaging the past and the future, it instils the need to accept modern progress by bettering it,

*till the engine sings, and the lathes bloom,  
and the spade has the grip of a friend.*

The greed of materialistic interests—as against natural, humane and imaginative influences—seems to prevail,

*But in our brain, indelible voices  
sing too of love, as old  
as the first cave-fire, from camp and village,  
and cities now in mould.*

**Hudson, Frank***Poetry*

The Song of the Manly Men and Other Verses. (Lond., Nutt.) 1908.

Reissued 1917.

Sheaves and Javelins: Being Songs of a Bird of Passage. (Lond., Hutchinson.) 1923.

Doubtful Australian author; has also lived in New Zealand and published *Sea Fishing for Amateurs* (2nd ed. 1921).

**Hudson, Helen***Fiction*

Flames in the Wind. (Lond., Hodder & Stoughton.) 1918.

Joint author with Robert Hudson of *Only a Pitman: A Story of Northern Colliery Life* (1912).

**Hudson, Louie E.***Poetry*

The Touch of Sympathy and Other Verses. (Syd., Penfold.) 1915.

**Hudson, Robert.** See under Hudson, Helen.

**Hudson, Wilfred.** See Hudson, Flexmore.

**Huggard, J. J.***Poetry*

The Christian Armed; Popular Summary of Christian Doctrine in Verse, with Other Poems. (Syd., J. G. O'Connor.) 1879.

**Hughan, Fergus M.***Poetry*

Ambition: A Sarcastic Poem. (Geelong, Vic., Advertiser.) 1855.

The Emigrant, and Other Poems. (Geelong, Thomas Brown; Melb., G. Robertson.) 1856.

**Hughes, A. McC.***Poetry*

Australia Advance! Idylls of the Bush. (Melb., J. J. Miller.) 1886.

**Hughes, Edward Francis** ("Frederick Gundash Shaw")

*Drama*

Bernard: A Drama of the Year 1848, by Frederick Gundash Shaw. (Lond., Hardwicke.) 1859.

*Poetry*

Portland Bay: A Poem. (Portland, Vic., Chronicle.) 1864.

Efforts To Be Heard. (Melb., Clarson, Massina.) 1872.

The Millennium: An Epic Poem. (Melb. and Portland, Vic., E. F. Hughes.) 1873.

This poem, which is in ten books, covers the whole range of Biblical history.

Lays for Thoughtful Workers. (Melb., G. Robertson.) 1875.

Author of an earlier (pre-Australian) work *The Benighted Traveller: A Tale and Other Poems* (Lond., Bartlett.) 1846.

**Hughes, K.***Fiction*

Rancher's Revenge. (Syd., Frank Johnson.) 1948.

Stolen Steers. (Syd., Frank Johnson.) 1948.

Wild Horse Kills. (Syd., Frank Johnson.) 1948.

**Hughes, Margaret Adelaide**

*Poetry*

Just Thoughts. (Melb., the author.) 1941.

**Hughes, Randolph**

*Criticism*

C. J. Brennan: An Essay in Values. (Syd., P. R. Stephensen.) 1934.

Contributed article, "Culture in Australia", to *Nineteenth Century and After* (November 1936), separately reprinted.

**Hughes, Richard.** See "Watson, Dr, jnr".

**Hughes, Wilfred Selwyn Kent**

*Poetry*

Slaves of the Samurai: An Australian Odyssey Which Gives an Account of the Life and Thoughts of a Slave of the Samurai. (Melb., Oxford University Press.) 1946.

**Hughes-Gibb, Gwendolen Margaret.** See Game, Gwendolen Margaret.

**Hulburd, Percy.** See under Smith, Tennyson.

**Hull, Arthur Francis Bassett**

*Fiction*

A Strange Experience and Other Stories for Christmas, 1888. (Hobart, Propsting & Cockhead.) 1888.

*Poetry*

Fugitive Verses. (Syd., O. Schulze.) 1899.

Author of works on philately and of short stories.

**"Humber, Hank"**

*Fiction*

I Should Smile: A Neat Narrative. Illust. (Brisb., J. Greenaway.) 1909.

**Hume, Fergus**

*Fiction*

The Mystery of a Hansom Cab: A Story of Melbourne Social Life. (Melb., Kemp & Boyce.) 1886.

The only known copy is in the Mitchell Library, Sydney. For a skit on the novel see under "Ferguson, W. Humer". 4th ed. (Melb., Kemp & Boyce.) 1887. Engl. ed. (Lond., Hansom Cab Co.) 1887. Another ed. (Lond., Trischler.) 1891. Revised ed., with preface. (Lond., Jarrolds.) 1896. Popular ed., 559th thousand, with preface and illust., with reproductions from the film, and portrait of producer, Arthur Shirley. (Lond., Jarrolds.) n.d.

Professor Brankel's Secret: A Psychological Study. (Melb., Baird's Railway Book Stall.) c. 1886.

Reprinted in the *Lone Inn* (1894).

Madam Midas: A Realistic and Sensational Story of Australian Mining Life. (Lond., Hansom Cab Co.) 1888.

Dramatized for Alfred Dampier in 1889.

The Girl from Malta. (Lond., Hansom Cab Co.) 1889.

The Piccadilly Puzzle: A Mystery Story. (Lond., F. V. White.) 1889.

The Gentleman Who Vanished: A Psychological Phantasy. (Lond., F. V. White.) 1890.

The Man with a Secret. 3 vols. (Lond., F. V. White.) 1890.

Another ed., in 1 vol. 1891.

Miss Mephistopheles: Sequel to Madam Midas. (Lond., F. V. White.) 1890.

Whom God Hath Joined: A Question of Marriage. 3 vols. (Lond., F. V. White.) 1891.

Another ed., in 1 vol. 1892

The Year of Miracle: A Tale of the Year One Thousand Nine Hundred. (Lond., Routledge.) 1891.

A Creature of the Night: An Italian Enigma. (Lond., Sampson Low.) 1891.

When I Lived in Bohemia: Papers Selected. (Bristol, Arrowsmith.) 1892.

The Black Carnation: A Riddle. (Lond., Gale.) 1892.

The Fever of Life. 2 vols. (Lond., Sampson Low.) 1892.

Another ed., in 1 vol. 1893.

The Island of Fantasy: A Romance. 3 vols. (Lond., Griffith, Farran.) 1892.

Another ed., in 1 vol. 1893.

Contains several original poems.

Chronicles of Faery Land: Fantastic Tales for Old, etc. (Lond., Griffith, Farran.) 1892.

Aladdin in London: A Romance. (Lond., Black.) 1892.

The Chinese Jar: A Mystery. (Lond., Sampson Low.) 1893.

The Harlequin Opal: A Romance. 3 vols. (Lond., W. H. Allen.) 1893.

Another ed., in 1 vol. 1893

Contains short original poems as heads of chapters.

Speck of the Motley. (Lond., Innes.) 1893.

The Gates of Dawn. (Lond., Sampson Low.) 1894.

The Lone Inn: A Mystery. (Lond., Jarrolds.) 1894.

The Midnight Mystery. (Lond., Gale.) 1894.

The Mystery of Landy Court. (Lond., Jarrolds.) 1894.

The Best of Her Sex. (Lond., W. H. Allen.) 1894.

The Masquerade Mystery. (Lond., J. Long.) 1895.

The Cruise of the Liza Jane. (Lond., Ward Lock.) 1895.

The Expedition of Captain Flick: A Romance, being a Narrative of Strange Adventures by Sea and Land, as related by Sir Denis Evans, of Shropshire, Bart., one of those who shared in such perils. (Lond., Jarrolds.) 1895.

Contains original poems.

The White Prior: A Family Mystery. (Lond., Warne.) 1895.

- A Marriage Mystery Told from Three Points of View. (Lond., J. Long.) 1896.
- Monsieur Judas: A Paradox. (Lond., Warne.) 1896.
- The Carbuncle Clue: A Mystery. (Lond., Warne.) 1896.
- Tracked by a Tattoo. (Lond., Warne.) 1896.
- The Dwarf's Chamber and Other Stories. Illust. by P. F. S. Spence, J. Greig, etc. (Lond., Ward Lock.) 1896.
- Claude Duval of Ninety Five: A Romance of the Road. (Lond., J. Long.) 1897.
- The Tombstone Treasure. (Lond., Jarrolds.) 1897.
- The Devil Stick. (Lond., Downey.) 1898.
- The Clock Struck One. (Lond., Warne.) 1898.
- Lady Jezebel. (Lond., Pearson.) 1898.
- Hagar of the Pawn Shop. (Lond., Skeffington.) 1898.
- The Rainbow Feather. (Lond., J. Long.) 1898.
- The Indian Bangle. (Lond., Sampson Low.) 1899.
- The Red-headed Man. (Lond., Digby, Long.) 1899.
- A Traitor in London. (Lond., J. Long.) 1900.
- A Woman's Burden. (Lond., Jarrolds.) 1900.
- The Bishop's Secret. (Lond., J. Long.) 1900.
- The Crimson Cryptogram. (Lond., J. Long.) 1900.
- The Lady from Nowhere. (Lond., Chatto & Windus.) 1900.
- Shylock of the River. (Lond., J. Long.) 1900.
- The Silent House in Pimlico. (Lond., J. Long.) 1900.
- The Vanishing of Tera. (Lond., F. V. White.) 1900.
- The Mother of Emeralds. (Lond., Hurst & Blackett.) 1901.
- Golden Wang-Ho. (Lond., J. Long.) 1901.
- The Cruise of the Crystal. (Lond., J. Long.) 1901.
- The Millionaire Mystery. (Lond., Chatto & Windus.) 1901.
- The Crime of the Crystal. (Lond., J. Long.) 1902.
- The Turnpike House. (Lond., J. Long.) 1902.
- The Pagan's Cup. (Lond., J. Long.) 1902.
- Woman, the Sphinx. (Lond., J. Long.) 1902.
- A Coin of Edward VII. (Lond., J. Long.) 1903.
- The Guilty House. (Lond., F. V. White.) 1903.
- The Jade Eye. (Lond., J. Long.) 1903.
- The Silver Bullet. (Lond., J. Long.) 1903.
- The Miser's Will. (Lond., Treherne.) 1903.
- The Yellow Holly. (Lond., J. Long.) 1903.
- The Fever of Life. (Lond., Ward Lock.) 1904.
- The Lonely Church. (Lond., J. Long.) 1904.
- The Mandarin's Fan. (Lond., J. Long.) 1904.
- The Red Window. (Lond., J. Long.) 1904.
- The Wheeling Light. (Lond., Chatto & Windus.) 1904.
- The White Room. (Lond., F. V. White.) 1904.
- The Wooden Hand. (Lond., F. V. White.) 1904.
- The Fatal Song. (Lond., F. V. White.) 1905.
- Lady Jim of Curzon Street. (Lond., Laurie.) 1905.
- The Opal Serpent. (Lond., J. Long.) 1905.
- The Scarlet Bat. (Lond., F. V. White.) 1905.
- The Secret Passage. (Lond., J. Long.) 1905.
- The Black Patch. (Lond., J. Long.) 1906.
- Jonah's Luck. (Lond., F. V. White.) 1906.
- The Mystery of the Shadow. (Lond., Cassell.) 1906.
- The Dancer in Red. (Lond., J. Long.) 1906.  
Stories.
- The Purple Fern. (Lond., Everett.) 1907.
- The Yellow Hunchback. (Lond., F. V. White.) 1907.
- Flies in the Web. (Lond., F. V. White.) 1907.
- The Amethyst Cross. (Lond., Cassell.) 1908.
- The Crowned Skull. (Lond., Laurie.) 1908.
- The Green Mummy. (Lond., J. Long.) 1908.
- The Mystery of a Motor Cab. (Lond., Everett.) 1908.
- The Sacred Herb. (Lond., J. Long.) 1908.
- The Sealed Message. (Lond., J. Long.) 1908.
- The Devil's Ace. (Lond., Everett.) 1909.
- The Disappearing Eye. (Lond., J. Long.) 1909.
- The Solitary Farm. (Lond., Ward Lock.) 1909.
- The Top Dog. (Lond., F. V. White.) 1909.
- High Water Mark. (Lond., F. V. White.) 1910.
- The Lonely Subaltern. (Lond., C. H. White.) 1910.
- The Mikado Jewel. (Lond., Everett.) 1910.
- The Peacock of Jewels. (Lond., J. Long.) 1910.
- The Spider. (Lond., Ward Lock.) 1910.
- The Pink Shop. (Lond., F. V. White.) 1911.
- The Rectory Governess. (Lond., C. H. White.) 1911.
- The Son of Perdition. (Lond., J. Long.) 1911.
- The Steel Crown. (Lond., J. Long.) 1911.
- The Jew's House. (Lond., Ward Lock.) 1911.
- Across the Footlights. (Lond., F. V. White.) 1912.
- The Blue Talisman. (Lond., Laurie.) 1912.
- The Devil's Age. (Lond., Newnes.) 1912.
- Mother Mandarin. (Lond., F. V. White.) 1912.
- Red Money. (Lond., Ward Lock.) 1912.
- The Mystery Queen. (Lond., Ward Lock.) 1912.
- The Silent House. (Lond., J. Long.) 1912.
- Seen in the Shadow. (Lond., F. V. White.) 1913.
- In Queer Street. (Lond., F. V. White.) 1913.
- The Curse. (Lond., Laurie.) 1913.

- The Thirteenth Guest. (Lond., Ward Lock.) 1913.  
 The 4 p.m. Express. (Lond., F. V. White.) 1913.  
 The Lost Parchment. (Lond., Ward Lock.) 1914.  
 Not Wanted. (Lond., F. V. White.) 1914.  
 Answered. (Lond., F. V. White.) 1915.  
 The Caretaker. (Lond., Ward Lock.) 1915.  
 The Red Bicycle. (Lond., Ward Lock.) 1916.  
 The Grey Doctor. (Lond., Ward Lock.) 1917.  
 The Silent Signal. (Lond., Ward Lock.) 1917.  
 The Black Image. (Lond., Ward Lock.) 1918.  
 Heart of Ice. (Lond., Hurst & Blackett.) 1918.  
 Next Door. (Lond., Ward Lock.) 1918.  
 Crazy-quilt. (Lond., Ward Lock.) 1919.  
 The Master-mind. (Lond., Hurst & Blackett.) 1919.  
 The Dark Avenue. (Lond., Ward Lock.) 1920.  
 The Other Person. (Lond., F. V. White.) 1920.  
 The Singing Head. (Lond., Hurst & Blackett.) 1920.  
 The Woman Who Held On. (Lond., Ward Lock.) 1920.  
 Three. (Lond., Ward Lock.) 1921.  
 The Unexpected. (Lond., Oldhams.) 1921.  
 A Trick of Time. (Lond., Hurst & Blackett.) 1922.  
 The Moth-Woman. (Lond., Hurst & Blackett.) 1923.  
 The Whispering Lane. (Lond., Hurst & Blackett.) 1924.  
 The Caravan Mystery. (Lond., Hurst & Blackett.) 1926.  
 Azeleas and Camellias. (Lond., Macmillan.) 1931.  
 The Last Straw. (Lond., Hutchinson.) 1932.  
 The Hurton Treasure Mystery. (Mellifont Press series.) 193-.

*The Mystery of a Hansom Cab* concerns the murder in Melbourne of Oliver Whyte, whose body is found in the vehicle. The complications by which several people come under suspicion, introducing scenes of high and low life, intensify the mystery until Whyte's friend, Roger Morland, confesses. *Madame Midas*, with scenes in Ballarat and Melbourne, is a story of mining life, with theatrical associations, and introducing a mysterious poisoning case. This is revived in the sequel, *Miss Mephistopheles*, in a similar Melbourne atmosphere, with a diamond robbery and a murder as episodes. A Melbourne girl figures prominently in *Whom God Hath Joined*. *High Water Mark*, the story of a Melbourne merchant's failure and redemption, recalls early Melbourne land sales. Other novels with minor Australian associations are *The Carbuncle Clue*, *Claude Duval of Ninety-Five*, *Lady Jezebel*, *A Woman's Burden*, *Shylock of the River*, *The Dancer in Red*, *The Yellow Hunchback*, *The Lost Parchment*, *The Top-Dog*, *The Spider*, *The Mystery Queen*, *The Red Bicycle*, *The Dark Avenue* and *The Unexpected*.

Fergus Hume's full name, sometimes shown as Fergus William Hume, was apparently (as it seems to have been given by his sister to the *Otago Daily Times* when he died), Ferguson Wright Hume. He was born in England in 1859 and brought by his father to New Zealand when very young. After education at the Otago Boys' High School and the University of Otago, he was admitted to the New Zealand Bar in 1885, and went to Melbourne intending to practise his

profession, but turned to the writing of plays. Unable to obtain acceptance for these, he read the novels of Gaboriau, then highly popular, and on similar lines wrote *The Mystery of the Hansom Cab*. Published in 1886, it was immediately popular, and a dramatic version was successfully performed. In 1888 he went to England and, except for visits to the European continent, resided there until his death in 1932. During his lifetime half a million copies of his first book were sold. The prolific output of mystery stories that followed it gained a ready public, but to nothing like the same prodigious extent. Hume was one of the first to specialize in this kind of writing, which has since become so popular, and which at its best has been developed beyond the contrivances of which Hume's method mainly consisted. His books connected with Australia are few compared with his total output. They are indicated at the foot of the bibliographical list.

Hume, Ferguson Wright. *See* Hume, Fergus.

Hume-Cook, James Newton Haxton

*Fiction*

Australian Fairy Tales. (Melb., Ross.) 1925.

Tales of the Dandenongs. (Melb., privately printed.) 1935.  
 2nd series. 1938.  
 3rd series. 1939.  
 4th series. 1940.

A Win to Wireless. (Melb., the author; printed by Horticultural Press.) 1941.

*Poetry*

Victoria: A Pageant of the Years, 1834-1934. (Melb., the author.) 1934.

Author of a poem included in *Songs of Union* (1899). Also author of *The New Tariff* (1936), and *The Australian Industries Protection League: Historical Review* (1938). Hume-Cook was born in Auckland in 1866. He was a member of the Legislative Assembly of Victoria from 1894 to 1901 and a member of the Federal Parliament from 1901 to 1910. He died in 1942.

Humphrey, George Daniel ("Uloola")

*Poetry*

A Fable: With Other Verses by Uloola. (Parramatta, N.S.W., Cumberland Times Printing Works.) 1900.

Humphreys, Mrs Desmond. *See* "Rita".

Humphreys, Henry Rose Morin-. *See* Morin-Humphreys, Henry Rose.

Hungerford, Alys

*Poetry*

A Book of Songs. (Melb., M. Atkinson.) 1923.

Hunt, Arthur H.

*Fiction*

Romances of a Flower Shop by Mary Gold, and Other Stories. (Melb., Arbuckle & Fawcner.) 1902.

**Hunt, Rev. Edward**

*Poetry*

This Lovely Land: A Booklet of Australian Verse. (Coffs Harbour, N.S.W.) 1948.

**Hunt, John Ignatius**

*Fiction*

Hunt's Book of Bonanzas. (Syd., Edwards, Dunlop; Melb., Melville, Mullen & Slade.) 1889.

Boondi's Book: A Careful Selection of the Author's Most Entertaining Writings. (Syd., Sunday Times Co.) 1903.

See also under Curtis, W. J. Hunt was sometime sub-editor of the *Sydney Bulletin*. He also wrote under the pseudonym of "The Flaneur".

**Hunt, Kathleen.** See Caffyn, Kathleen.

**Hunt, Neil**

*Fiction*

Curong: A Romance of the Man on the Land. (Syd., W. Brooks.) 1930.

The Dole. (Syd., W. Brooks.) 1931.

A Child of the State. (Syd., Worker Print.) 1933.

Desert Law. (Syd., W. Brooks.) 1933.

Caesar's Wife. (Syd., W. Brooks.) 1934.

Crooked Men: A Student's Novel. (Yanco, N.S.W.) 1949.

**Hunter, F.**

*Fiction*

Origin, Career and Destruction of the Kelly Gang; also The Adventures of Captain Moonlite. (Adel., A. T. Hodgson.) 1896.

**Hunter, R. Wilkes**

*Fiction*

Crusade Into Crime. (Syd., Australasian Publ. Co.) 1948.

**Hunter, William** ("Jason Argo")

*Poetry*

Doings in Africa: A Startling Prospective View of . . . S. J. P. Kruger. (Syd., Builder Printing Works.) 1900.

"Hustle, Hugh". See Hall, Verner.

**Hutchinson, Charles Norman**

*Poetry*

A Soldier's Poems. (Melb., Barker & Co.) 1919.

**Hutchinson, Elizabeth.** See Scott, Elizabeth.

**Hutchinson, Frank**

*Poetry*

Fort Street: Jubilee Ode. (Syd., W. A. Gullick, Government Printer.) 1899.

Sydney journalist and author of *New South Wales: The Mother Colony* (prepared for the Paris Exposition, 1896), and other works.

**Huybers, Jessie Catherine.** See Couvreur, Jessie Catherine.

**Hyde, Harry Leonard**

*Poetry*

Day Dreams: War Verses. (Melb., Vidler.) 1920.

**Hyland, Inez K.**

*Poetry*

In Sunshine and In Shadow. (Melb., G. Robertson.) 1893.

A Book of the Months. (Adel., Hassell.) 1917.

**Hyne, F. J. Ina**

*Poetry*

Early Days and Other Poems. (Melb., Robertson & Mullens.) 1924.

**Hynes, Mabel Evelyn** (Mrs Alan Hynes)

*Drama*

*Published by Epworth Press, Sydney:*

The Quest. [A pageant.] 1930.

In an Eastern Garden: A Lenten Pageant. 1931.

In a Manger Meanly: A Children's Pageant. 1931.

From Dawn Till Setting Sun. 1932.

A Pageant of Youth. 1934.

# I

**Ibbotson, Phillip J.**

## Poetry

Ruin Ridge and Other Poems. (Perth, the author; printed by Imperial Printing Co.) 1947.

• "Ichneumon". See Mitchell, Thomas Livingstone.

**Idriess, Ion L.**

## Descriptive

Madman's Island. (Syd., Cornstalk.) 1927.

Revised ed. (Syd., Angus & Robertson.) 1938.

Another ed. 1949.

Published by Angus & Robertson, Sydney, unless otherwise stated:

Lasseter's Last Ride: An Epic of Central Australian Gold Discovery. Foreword by Henry Basedow. Illust. 1931.

Engl. ed. (Lond., Cape.) 1936.

German ed. (Berlin, C. Bertelsmann.) 1937.

Another ed. 1950.

Flynn of the Inland. Forewords by Sir Sidney Kidman and R. G. MacIntyre. Illust. 1932.

The Desert Column. Foreword by Sir Harry Chauvel. 1932.

Men of the Jungle. Illust. 1932.

9th ed. 1938.

German ed. (Lund., Sundquist & Emmond.) 1938.

Gold Dust and Ashes: The Romantic Story of the New Guinea Goldfields. Illust. 1933.

Another ed. 1949.

Also translated into Dutch.

Man Tracks: With the Mounted Police in Australian Wilds. Illust. 1935.

Another ed. 1949.

Engl. ed., with introd. by Sir Philip Game. (Lond., Cape.) 1937.

A collected ed. in 12 vols published in 1939.

The Cattle King. Illust. 1936.

The story of Sir Sidney Kidman. Another ed. 1949.

Forty Fathoms Deep: Pearl Divers and Sea Rovers in Australian Seas. Illust. 1937.

Over the Range: Sunshine and Shadow in the Kimberleys. Illust. 1937.

The Great Trek. 1940.

Founded on the adventures of the Jardines in Cape York Peninsula. Reprinted 1944.

Lightning Ridge: The Land of Black Opals. Illust. 1940.

Reprinted 1948, 1950.

Headhunters of the Coral Sea. 1940.

Reprinted 1944.

Nemarluk: King of the Wilds. 1941.

Reprinted 1947.

The Great Boomerang. Illust. 1941.

Another ed. 1949.

Lurking Death: True Stories of Snipers in Gallipoli, Sinai and Palestine. 1942.

In Crocodile Land: Wandering in Northern Australia. 1946.

Isles of Despair. Illust. 1947.

The story of Barbara Thomson, the only survivor of a wreck in Torres Strait.

The Opium Smugglers. 1948.

Gems from Ion Idriess. Introd. by Colin Roderick. Illust. 1949.

One Wet Season. Illust. 1949.

Stories of the West Kimberley district, W.A.

The Wild White Man of Badu: A Story of the Coral Sea. Illust. 1950.

## Fiction

Drums of Mer. Foreword by W. H. Macfarlane. Illust. 1933.

Another ed. 1949.

The Yellow Joss and Other Tales. Illust. 1934.

Reprinted 1948.

Ion Llewellyn Idriess was born at Sydney in 1890 and educated in State schools and at Broken Hill School of Mines. He has travelled extensively in the lesser-known parts of Australia, particularly the north and inland, as well as in New Guinea and the Pacific, and has worked in occupations typical of such places. His service at Gallipoli and in Syria and Palestine during the first world war provides material for *The Desert Column*. In general his books are factually, however freely, based on phases of experience or observation indicated by their titles, but heightened in a manner which led to their being previously classified in the bibliography as fiction. The author's elimination from a later edition of *Madman's Island* of a love interest introduced into its account of his enforced stay on a Queensland island seems to indicate his descriptive rather than inventive purpose in such books. As this accords with their substance, they are now listed accordingly, only two which are avowedly fiction being put into this latter category. *Drums of Mer* is a novel of native life in the vicinity of Murray Island in Torres Strait. It is a tale of picturesque savagery, introducing native customs and ceremonies, with a shipwrecked boy, Jakara, playing a romantic part in the action. Idriess's published works include *Must Australia Fight?* (1939), *Onward Australia* (1944), *Dog of the Desert* (1945), which was published in Australia as *Horrie the Wog-Dog*, (it is based on the diary of J. B. Moody); also works of mineralogical interest, and war books of a tactical kind in the Australian Guerrilla series.

"Iford". See Hayward, Charles W.

**Illustrated Australian Annual.** See under Williams, William H.

**Illustrative Prose and Verse.** See under Tucker, T. G.

In *Australian Wilds*. See under Mennell, Philip.

In *Memoriam*. See under Springthorpe, John William.

In *Memoriam Anzac Day, April 25, 1916*. (Syd., S. T. Leigh.  
 Anthology, ed. by A. G. Stephens, containing poems by  
 D. McK. Wright, A. H. Adams, and Frank Morton.

In *Praise of Australia*. See under Gay, Mrs Florence.

In *the Garden of Arden: A Merry-go-round*. See under Dennis, C. J.

"Inaurator". See Gilder, Sherrington Alexander.

"Inconyama"

*Poetry*

The Parson and the Pedlar: A Dialogue in Verse.  
 (No imprint.) 1879.  
 Wrapper has "by Ingonyama".

Ingamells, A. N.

*Essays*

The Hidden Significance of Music. (Syd.,  
 Publicity Press.) 1924.

Ingamells, John. See under Ingamells, Rex.

Ingamells, Rex

*Anthology*

New Song in an Old Land: Australian Verse.  
 (Melb., Longmans.) 1943.  
 2nd ed. 1948.

*Criticism*

Conditional Culture, by Rex Ingamells and Ian  
 Tilbrook. (Adel., F. W. Preece.) 1938.

Handbook of Australian Literature. (Melb.,  
 Jindyworobak.) 1949.

*Poetry*

Gumtops. (Adel., F. W. Preece.) 1935.

Forgotten People. (Adel., F. W. Preece.) 1936.

Sun-Freedom. (Adel., F. W. Preece.) 1938.

Memory of Hills. (Adel., F. W. Preece.) 1940.

News of the Sun. (Adel., Jindyworobak.) 1942.

Content Are the Quiet Ranges. (Adel., Jindy-  
 worobak.) 1943.

Unknown Land. (Adel., Jindyworobak.) 1943.

Selected Poems. With glossary and notes. (Melb.,  
 Georgian House.) 1944.

Yera: A Verse Narrative. Cover by J. Hall.  
 (Adel., Jindyworobak.) 1945.

Come Walkabout. (Melb., Jindyworobak.) 1948.

With John Ingamells:

At a Boundary: Verses. (Adel., F. W. Preece.)  
 1941.

John Ingamells compiled *Cultural Cross Section* (1941), and  
 Rex Ingamells compiled *Spoils of Time* (1948), and *From Phillip to  
 McKell* (1949).

Rex (Reginald Charles) Ingamells was born in 1913 at Orraroo, South Australia. He attended Prince Alfred College, Adelaide, and took his B.A. degree at the university there. After experience as Workers' Educational Association tutor and high school teacher, he became connected with a Melbourne book-publishing house. He has made various inland journeys arising from the interest in Australian scenes and associations that led him, in 1938, to found the Jindyworobak Club, and he has been instrumental in issuing works by its members, as well as the poetry annual, *Jindyworobak Anthology*.

The main impetus of the Jindyworobaks, as of Ingamells's poetry, is an Australian aspiration in conformity with what he calls "environmental values: the distinctive qualities of an environment which cannot be satisfactorily expressed in conventional terms that suit other environments". His aim is to express, in this special way, the spirit of Australia and its life, history and prospects, invoking, as one of the indigenous factors, the imaginative potentialities of aboriginal life and tradition. In his poem, "History"—which epitomizes the Australian perspective from "pioneer ships lumbering in the sunsets" to "cities growing up, towering into the future"—he says, "These are the images that make my dreams." A long poem, "Colonization", amplifies this retrospect, and others deal with phases of it. A sonnet on "Captain William Bligh", for instance, exonerates Bligh from the calumny "of History's rogues through Legend running wild"; "Ship from Thames" sketches the features of such an arrival in the convict days; and memories of that era haunt "Macquarie Harbour":

*Macquarie jailers lock  
 the sullen gates no more . . .  
 but lash-strokes sound in every shock  
 of ocean on the dismal rock  
 along that barren shore.*

The poet's survey of the Australian past necessarily touches the dispossession of the aborigines by the white man. He laments it in poems like "Forgotten People" and "The Present and the Past". In others he offers interpretations of their ways, as in "Ulamba" and a few lyrics of the more fugitive sort with similar aboriginal titles.

A long poem, "Australia", mingling contemplation with description, is typical of Ingamells's localized naturalism or animism. He expresses it more subjectively in a brief poem in which he apostrophizes the "unhallowed beauty" of scenes "Outback":

*Rage for my mind, be clamant, do not cease;  
 You are my holiest habitat of peace.*

There ensues from this feeling various poems on Australian themes made familiar in the bush-poetry of the past, and differing from it mainly as regards their freer modern form. The long narrative poem, "The Bloodwood Tree", is in



fact only loosely distinguishable from the ballad stories of an earlier vogue. *Yera*, apart from the varied rhythm of the opening and the use of rhymes there and similar interludes later, is a blank verse story, in everyday language, of the degeneration of an aboriginal girl amid circumstances of the gold-rush in Victoria.

Ingamells's poetry does not probe philosophic matters, and instead of metaphysical interest he offers the stimulation of Australia's "uniqueness". This, he asserts, "is properly explained only by understanding of Australia's primeval story, as revealed by scientists", including anthropological researches into aboriginal custom and legend. His exposition of his point of view seems to suggest that these aboriginal elements may in some way be made symbolical in the life which the white man has established in Australia; but his use of aboriginal material in his poetry, though it is insistent, is hardly more than part of his emphasis on distinctively Australian things in general, except for the fact that he frequently introduces aboriginal words. In this he necessarily relies on atmospheric effect more than on idiom or transliterary accuracy. His approach is indicated by his remarks on combining words from different dialects. "Where a word seems effective for poetry", he says, "I may use it out of strict locality. If the word is indeed, *effective*, environmental value is satisfied." The most ample illustration of this use of aboriginal words, which are defined in a glossary, is in "Moorawathimeering":

*Far in moorawathimeering,  
safe from wallan darenderong,  
tallabilla waitjurk, wander  
silently the whole day long.*

Stirred by what he regards as the apathy of his fellow-Australians, Ingamells admonishes them as "The Gangrened People":

*We who are called Australians have no country;  
no country holds us native heart and soul;  
our boast that Federation made a nation;  
our boast that Anzac proved it with our blood  
are tragic fictions. Our standards are fictitious:  
we dwell in the limbo of a harsh deception,  
a criminal betrayal, guaranteeing  
the selfish satisfaction of the cunning,  
exploiting us for money, money, money,  
spreading the itch to purchase every day,  
filling our hearts with fatal loyalties  
to notions not our own, nor suited to us.*

So far as this is social criticism, its purpose is not political primarily but only incidentally. It is another phase of a patriotism which, the poet believes, should be all-embracing, whereas we falter on the edge of it: we must

*essay a marvellous entry where we've lounged,  
in asinine inertia, at a boundary.*

A later work, *The Great South Land* (1951), which in length "approximates to that of Milton's *Paradise Lost*", has for its theme the discovery of

Australia "in the spiritual as well as the geographic sense". Its varied blank verse is typical of the author's awareness of the contemporary use of ordinary diction, here adopted not with any pronounced innovations but as a compromise with the older elevation of style.

**Ingersoll, Aimée**

*Fiction*

Nancy Drake. (Melb., Lothian.) 1907.

Anglo-Australian romance of seafaring life in the Pacific and provincial life in Essex.

**Ingleby, Bernard**

*Drama*

Venus and the Wowser: A Farce-Comedy. (Newtown, Syd., H. Cook.) 1911.

*Poetry*

Poems. (Auckland, N.Z., Excel Printing Co.) 1917.

**Inglis Moore, T.** See Moore, T. Inglis.

"Ingonyama". See "Inconyama".

**Innes, Alice Allen**

*Poetry*

Songs from the South Seas. Preface by Dame Mary Gilmore. Illust. by Captain Brett Hilder. (Syd., printed by Edwards & Shaw.) 1950.

**Innes, Guy**

*Criticism*

Some Notes about C. J. Dennis, With Extracts from "Doreen" and "Ginger Mick". (Toronto.) 1918.

"Innes, Michael"

*Fiction*

Death at the President's Lodging. (Lond., Gollancz.) 1936.

U.S.A. ed., entitled *Seven Suspects*. (N.Y., Dodd, Mead.) 1937.

Hamlet, Revenge! (Lond., Gollancz.) 1937.

Reprinted 1938.

U.S.A. ed. (N.Y., Dodd, Mead.) 1937.

Canadian ed. (Toronto, Ryerson.) 1937.

Lament for a Maker. (Lond., Gollancz.) 1938.

Reprinted 1939.

U.S.A. ed. (N.Y., Dodd, Mead.) 1938.

Spider Strikes. (N.Y., Dodd, Mead.) 1939.

Stop Press. (Lond., Gollancz.) 1939.

Canadian ed. (Toronto, Ryerson.) 1939.

The Secret Vanguard. (Lond., Gollancz.) 1940.

Reprinted 1949.

U.S.A. ed. (N.Y., Dodd, Mead.) 1941.

There Came Both Mist and Snow. (Lond., Gollancz.) 1940.

Canadian ed., entitled *Airy Nothings* (Toronto, Ryerson.) 1940.

Comedy of Terrors. (N.Y., Dodd, Mead.) 1940.  
 Appleby on Ararat. (Lond., Gollancz.) 1941.

Reprinted 1947.  
 Canadian ed. (Toronto, Ryerson.) 1941.  
 U.S.A. ed. (N.Y., Dodd, Mead.) 1941.

The Weight of the Evidence. (N.Y., Dodd, Mead.) 1943.

Engl. ed. (Lond., Gollancz.) 1944.  
 Canadian ed. (Toronto, Ryerson.) 1944.

The Daffodil Affair. (Lond., Gollancz.) 1942.

Reprinted 1948.  
 U.S.A. ed. (N.Y., Dodd, Mead.) 1942.

Appleby's End. (N.Y., Dodd, Mead.) 1945.

Engl. ed. (Lond., Gollancz.) 1946.  
 Canadian ed. (Toronto, Ryerson.) 1946.

What Happened at Hazelwood? (N.Y., Dodd, Mead; Lond., Gollancz.) 1946.

Another Engl. ed. 1949.

From *London* Far. (Lond., Gollancz.) 1946.

Reprinted 1949.

Unsuspected Chasm. (N.Y., Dodd, Mead.) 1946.

Night of Errors. (N.Y., Dodd, Mead.) 1947.

Engl. ed. (Lond., Gollancz.) 1948.

The Journeying Boy. (Lond., Gollancz.) 1949.

U.S.A. ed., entitled *The Case of the Journeying Boy*. (N.Y., Dodd, Mead.) 1949.

Canadian ed., same title. (Toronto, Longman.) 1949.  
 Another Engl. ed. (Lond., Gollancz.) 1950.

"Michael Innes" is the pen-name of John Innes Mackintosh Stewart. He was born in Scotland in 1906, and between 1934 and 1945 was in Australia as Professor of English at the University of Adelaide. In addition to works of scholarship under his own name, he is author of the above mystery novels published under his pseudonym. Though they contain Australian references, their main background is Great Britain and other oversea places.

Innes, Murray M.

*Fiction*

Cosgrove, Detective. (Lond., Stockwell.) 1938.  
 Four stories.

"Inshallah". *See* Roe, Annie.

"Invalid Pilgrim, An". *See* Ramsay, Sarah.

"Invertis"

*Poetry*

The Navyaad: A Satire. (Syd., F. W. White.) 1903.

"Iota" (1)

*Fiction*

Kooroonda: A Tale of South Australia. (Oxford, Eng., Mowbray.) 1871.

This story, set on a station about 200 miles from Adelaide, deals with station life and its associations with the aborigines.

The pseudonym "Iota" has no connection with that of Mrs Mannington Caffyn (Kathleen Caffyn), the author of *The Yellow Aster*.

"Iota" (2). *See* Caffyn, Kathleen.

Irby, Llewellyn George ("Silvanus")

*Fiction*

Alan Dale, by Silvanus. Illust. (Lond., Religious Tract Society.) 1921.

Ireland, Sidney

*Poetry*

The Story of King Alcohol: A Temperance Lay. (Syd., C. E. Fuller.) 189-.

"Ironbark". *See* Gibson, G. H.

"Irven". *See* McKenzie, Jean Irven.

Irvin, Eric

*Poetry*

A Soldier's Miscellany. (Syd., Angus & Robertson.) 1945.

Eric Robert Irvin was born at Newtown, New South Wales, in 1908, and, after the second world war, in which he served first as a signaller and later attained the rank of lieutenant in the Army Education Service, he became a journalist. His book of thirteen poems, none longer than about a hundred lines, meditates his war experience in the Middle East, with some relevant classical allusions, as well as in New Guinea, all in clear, direct and on the whole quiet verse, sometimes with flexible variations of regular form.

Irvine, Gerard Addington D'Arcy-. *See* D'Arcy-Irvine, Gerard Addington.

Irvine, Robert Francis

*Anthology*

Brooks's Australian Xmas Annual. Ed. by Professor Irvine. (Syd., W. Brooks.) 1898.

Contributors: Henry Lawson, "Sydney Carton", "Banjo" Paterson, J. S. Spalding, Alice J. Muskett, Ada A. Kidgell (Mrs W. A. Holman), David Grant, Chris Brennan, F. J. Broomfield, V. J. Daley, J. A. Philip, and W. B. Beattie.

*Fiction*

Bubbles: His Book. Illust. by D. H. Souter. (Syd., W. Brooks.) 1927.

Irvine was joint author with O. T. J. Alpers of *Progress of New Zealand in the Century* (1902), and he also wrote *The Midas Delusion* (1933).

Irving, Frank Henry

*Poetry*

Growing Pains. (Syd., Gibbs, Cryer.) 1919.

Isaacs, George ("A. Pendragon")

*Fiction*

The Queen of the South: A Colonial Romance; Being Pictures of Life in Victoria in the Early Days of the Diggings. (Gawler, S.A., W. Barrett.) 1858.

Preface is dated June, 1859.

Author of *Number One* (1861).

Not for Sale: A Selection of Imaginative Pieces. (Adel., Sims & Elliott.) 1869.

*Poetry*

Rhyme and Prose; and A Burlesque and Its History. (Melb., Clarson, Shallard.) 1865.

**It Runs in the Blood.** *See under* Bunster, Grosvenor, *and* Thatcher, Richmond.

**It's a Beaut.** [Anon.] Illust. (Syd., Frank Johnson.) 1944.  
Humorous stories and verse.

**It's Funny.** *See under* Robinson, Leslie Frederick.

**"Ithuriel".** *See* Maling, David Hewitt.

**Ivatt, Frances Selina James** (*Mrs* A. E. Ivatt, *née* Coombes) ("Lee Ivatt")

*Fiction*

Princess Herminie and the Tapestry Prince, by Lee Ivatt. Illust. by Barbara Macdonald. (Syd., Art in Australia.) 1922.

*Poetry*

Evening Primroses, and Other Verses. (Syd., the author.) 1910.

The Little Sabot, and Other Verses. (Syd., W. S. Grubb.) 1916.

The Hoofs of Pan, and Other Verses. (Syd., Mann.) 1930.

The Enchanted Bowl, and Other Verses. (Syd., Mann.) 1931.

**"Ivatt, Lee".** *See* Ivatt, Frances Selina James.

**Ivens, Walter George**

*Drama*

Darkness and Dawn: A Missionary Play in Three Acts, etc. (Syd., Australian Board of Missions.) 1914.

Ivens was the author of *Melanesians of the South-East Solomon Islands* (1927), and of other works on South Seas languages.

# J

"J.A." *See* Anderson, James.

"J.A.B."

*Poetry*

Meta of Gaidara: An Australian Poetical Romance. (Melb., Clarson, Massina.) 1868.

"J.A.C." *See* James, Catherine A.

"J.A.D."

*Drama*

Australian Edition of a Comedy in Four Acts entitled Fun and Fury. (East Prahran, Melb., W. J. Carroll.) 1889.

"J.B." *See* Bear, Jonathan.

"J.B.M." *See* Mather, John Baxter.

"J.F.E." *See* Eaton, J. F.

"J.H." *See under* Roberts, Morley.

"J.M." (1)

*Poetry*

The Scottish Poet, or A Rambling Rhyming Review of Robin, by the author of "A Winter wi' Burns". (Melb., Booth & Middleton.) 1859.

"J.M." (2)

*Fiction*

Australian Turf Infamies: A Tale of the Australian Turf, or The Experiences of Inexperienced Men. (Syd., W. Dymock.) 1899.

"J.R.R." *See* Richards, James.

"J.W.A."

*Poetry*

Mike Healey's Trip: A Racy Original Poem on the glorious Racing Career of R. F. Watson. (West Maitland, N.S.W., E. Tipper, Weekly Post.) 1878.

Also includes biographies of Robert Fletcher Watson and John Appleit.

"J.W.E."

*Fiction*

Sketches from Life, or Charmed to Death. Illust. (Melb., M. L. Hutchinson.) 1877.

"J.W.N.B."

*Poetry*

Sea Noises, by J.W.N.B. and choir. Illust. and produced by G. Ingleton. (Printed by H. L. Boyd, in H.M.A.S. Canberra in Australian waters.) 1933.

"J.W.O."

*Poetry*

Thoughts and Fancies with Aftermath. (No imprint.) 1877.

"Jack, Sergeant". *See* "Sergeant Jack".

"Jackey Know Nothing"

*Poetry*

Droving Experiences. (Rockhampton, Qld, Bulletin machine print.) 1890.

Jackson, Adeline

*Fiction*

Passing the Love of Woman. (Syd., R. Hickson.) 1922.

Jackson, Helen Orr. *See* Campbell, Helen Orr.

Jackson, Hugh Nelson

*Fiction*

A Crime at the School for Blind: A Story of Life Among the Blind. (Perth, the author.) 1946.

Jackson, S. Elizabeth

*Fiction*

At Petunia: Sketches. (Adel., Hassell.) 1918.

Petunia Again: Sketches. (Adel., Hassell.) 1920.

Jackson, Walter Francis

*Criticism*

A Note Upon Australia's Contribution to English Literature. 1931.

In F. Jackson's and B. Alcock's *Essays on the Critical Appreciation of Modern English Literature and Drama*. (Syd., Shakespeare Head Press.) 1931.

*Drama*

Shylock Returns: In Two Scenes. (Syd., Shakespeare Quarterly.) 1923.

*Essays*

Byways of Romance: Being Essays on Places and People. Preface by W. A. Holman. (Melb., Vidler.) 1927.

*Poetry*

Walpurgis. (Syd., Shakespeare Head Press.) 1931.  
Cover title. "Walpurgis and Other Poems; with illust. by Bernard Hesling."

**Jacomb, Charles E.**

*Fiction*

And a New Earth: A Romance. (Lond., Routledge.) 1926.

Author of *God's Own Country: An Appreciation of Australia* (1914).

**James, Bert.** See Hobson, B.

**"James, Brian"**

*Fiction*

First Furrow and Other Stories. (Syd., Clarendon Publ. Co.) 1944.

Cookabundy Bridge and Other Stories. (Syd., Angus & Robertson.) 1946.

The Advancement of Spencer Button. (Syd., Angus & Robertson.) 1950.

"Brian James" is the pen-name of John Tierney, son of the school-teacher of that name who taught Henry Lawson at Eurunderee school. He was born in 1892 on a farm in that district and his own education began at Eurunderee school. In 1922 he took his M.A. degree at the University of Sydney, and became a primary and then a high school teacher. In the course of experience abroad from 1922 to 1924 he gained the Diploma of Education at Oxford. After his return to Australia he varied educational duties with the cultivation of an orchard, and following a period as English master in a high school retired to live on the land.

*Cookabundy Bridge and Other Stories*, which includes tales from the earlier collection, is concerned almost wholly with an Australian farming community and its township associations. The author's comprehensive knowledge of the life is at once aware and sympathetic, and he fuses these attributes with a humour which, as character or circumstance may require, can be frankly broad to the point of exaggeration or sardonic, but which generally balances both elements. One of the briefest examples is "In Tipperary", which in less than three pages sketches two neighbouring farmers each alternatively taking a mean advantage of the other's absence at sabbath devotions of an opposed sect. This liking for amusingly ironic patterns is shown also in "Jacob's Escape", with the absconding henpecked husband, named in the title, led back home by his brother-in-law, Herman, who in turn is similarly retrieved by Jacob. The stories are told in an easy, familiar manner, with enlivening asides, as when the disregarded husband, Jacob, is treated by one of the dogs on his farm "tolerantly—almost as an equal". The novel, *The Advancement of Spencer Button*, opens in the same provincial atmosphere, and has similar elements, broadening out as young Spencer pursues his career as a Government school-teacher. His invariably exemplary behaviour, while it brings him rapid promotion, makes him the creature of conventional caution.

His only divergence is a brief but essentially discreet affair with a young woman school-teacher under his headmastership affectionately known as "Dumpling". The characters of Spencer; his family connections; his conventional and shrewd wife, Susie; "Dumpling", with her open-eyed but genuine regard for him; the subsidiary ensemble of teaching staffs in city and country;—all are drawn with touches of emphasis generally judicious though showing them to be mostly unpleasant people; and there are numerous knowledgeable scenes of the staff life of Government schools in country areas and in Sydney from the eighteen-nineties up to the period of the second world war.

**James, Catherine A. ("J.A.C.")**

*Poetry*

Random Rhymes by J.A.C. (Malvern, Melb., McKellar Press.) 1916.

**James, Charlotte Elizabeth**

*Poetry*

The Wagtail's Wedding and Other Stories in Rhyme and Picture. (Melb., Cole.) 190—.

**James, G. P. R.**

*Fiction*

The Convict. 3 vols. (Lond., Smith, Elder.) 1849.  
Another ed. (Lond., Simms & McIntyre.) 1851.

**James, H. C.**

*Fiction*

Gold is Where You Find It. (N.Y., Crowell.) 1949.

**"James, Henry James".** See Adams, Arthur H.

**"James, James".** See Adams, Arthur H.

**James, Mrs Maude Wordsworth**

*Anthology*

The Coo-ee Call: Dedicated to the Men in Khaki. Ed. by An Australian. (Adel., Sands & McDougall.) 1917.

**James, Stanley ("Julian Thomas", "The Vagabond")**

*Anthology*

The Vagabond Annual, Christmas, 1877. (Melb., G. Robertson; Syd., Turner & Henderson.) 1877.

Dedicated by Stanley James ("Julian Thomas"), to all vagabonds in Australia. Contributors include "Julian Thomas", "Tasma", Ada Ward, Marcus Clarke, T. Moser, A. P. Martin, F. R. C. Hopkins, Fred Lyster, R. Thatcher, Bruce Phillips, N. Bartley, G. H. Gibson ("Ironbark"), H. W. H. Stephen, H. M. Wright, Brunton Stephens, and Patrick Moloney.

*Essays*

The Vagabond Papers: Sketches of Melbourne Life in Light and Shade. Series 1-4. (Melb., G. Robertson.) 1876-7.

The Vagabond Papers: Sketches of Life in New South Wales and Queensland. Series 5. (Melb., G. Robertson.) 1878.

Stanley James, known as Julian Thomas, was born in England, and served as a journalist in America and Europe. He came to Australia in 1874, and contributed to the Melbourne *Argus* and *Age* and performed the duties of a special correspondent in the South Seas. His *Vagabond Papers* originally appeared in the Melbourne *Argus*. He was the author of plays and other works of travel, including *South Sea Massacres* (1881), *Occident and Orient* (1882), *The Lakes Entrance, Gippsland* (1886), *Cannibals and Convicts in the Western Pacific* (1886), *Victoria in 1889* (1889), *Holy Tonga* (1890), and *Mediums and Their Dupes* (1879).

**James, Tony***Fiction*

Fighting Men: A Novel of Sporting Life in Old Sydney During the Romantic Eighties. (Syd., Frank Johnson.) 1942.

**James, Winifred***Fiction*

Bachelor Betty. (Lond., Constable.) 1907.

Patricia Baring. (Lond., Constable.) 1908.

Letters to My Son. [Anon.] (Lond., Chapman & Hall.) 1910.  
12th ed., 1919.

Letters of a Spinster. [Anon.] (Lond., Chapman & Hall.) 1911.

More Letters to My Son. [Anon.] (Lond., Chapman & Hall.) 1911.

A Sweeping. (Lond., Unwin.) 1911.

Three Births in the Hemingway Family. (Lond., Hutchinson.) 1929.

London is My Lute. (Lond., Chapman & Hall.) 1930.

A Man for England. (Lond., Chapman & Hall.) 1930.

Another ed., with a special preface, entitled *A Man for Empire*. 1930.

The Gods Arrive. (South Melb., Popular Publications.) 1941.

Winifred James is also the author of books of travel, namely *The Mulberry Tree* (1913), *A Woman in the Wilderness* (1915), *Out of the Shadows* (1924), and *Gangways and Corridors* (1936); also of *Saturday's Children* (1909), a story for girls.

Winifred Lewellin James was born at Windsor, Melbourne, in 1876. She became a journalist, and in 1905 went to London. In 1913 she married Henry De Jan, an American, whom she divorced some years later. After residence in Jamaica, Panama, and the United States, she went again to England. She returned to Australia in 1940 and died there in the following year. *Gangways and Corridors* includes reminiscences of her Australian girlhood. The wide vogue of *Letters to My Son* is indicated by the number of editions. The series which it began uses a fictitious form for its mainly reflective material.

Her first novel, with its backward glances at Melbourne and the adjacent seaside and hills, is suggestive of her own earliest venture abroad, and Melbourne provides the background of *Patricia Baring*.

**Jameson, Valerie***Fiction*

Peter's Nationality. (Syd., W. Brooks.) 1916.

*Poetry*

No. 1 Magpie Ballads; Australian Folksongs.

The Pioneers. (Syd., Marchant's.) 1926.

Singing Through. (Melb., National Press.) 1950.

Jarrah Leaves. *See under* Glasscock, John L.

"Jason Argo". *See* Hunter, William.

**Jasper, T.***Essays*

This and That. (Syd., Pallamana Press.) 1927.

**Jefferis, Muriel***Poetry*

In Sun and Shade. (Adel., Wigg.) 1900.

**Jeffery, Florence***Poetry*

Thoughts by Life's Sundial. (Syd., the author.) 1936.

**Jeffery, Molesworth***Poetry*

Shelousho Melöchim, or Various Exercises and Fragments in Metre by Divers Authors. (Hobart Town, W. Fletcher.) 1862.

Most of the verses are by M. Jeffery; the remainder are by members of his family.

Reprinted with appendix 1864. Second volume 1868.

**Jeffery, Walter James***Fiction*

The King's Yard: A Tale of Old Portsmouth. (Lond., Everett.) 1903.

*With Louis Becke:*

A First Fleet Family. (Lond., Unwin.) 1895.

The Mystery of the Laughlin Islands. (Lond., Unwin.) 1896.

The Mutineer: A Romance of Pitcairn Island. (Lond., Unwin; Syd., Angus & Robertson; Philadelphia, Leppincott.) 1898.

The Tapu of Banderah [and other stories]. (Lond., Pearson.) 1901.

Jeffery and Becke also wrote *Admiral Phillip* (1899), and *The Naval Pioneers of Australia* (1899). Jeffery was the author of *A Century of Our Sea Story* (1900), and contributed to *The Commonwealth: An Annual* (1901-2). He was born at Portsmouth in 1861 and after entering the navy and the mercantile marine came to Sydney in 1886. He edited the *Town and Country Journal* (1863-1906), and the *Evening News* (1906-22). He specialized in naval history and bibliography. He died in 1922.

**Jeffrey, Charles Stewart**

*Poetry*

Reconditioned Poetry and Other Verses. (Syd., the author.) 1938.

**Jeffrey, Mark**

*Fiction*

A Burglar's Life, or The Stirring Adventures of the Great English Burglar, Mark Jeffrey: A Thrilling Story of the Dark Days of Convictism in Australia. (Launceston, Examiner.) 1893.

Another ed. with heading *Tales of the Early Days*. (Melb., A. McCubbin.) n.d.

Several editions published by J. Walch & Sons, Hobart.

**Jeffreys, Charles**

*Drama*

An English Version of Il Trovatore, the Gipsy's Revenge. Music by Verdi. Written and adapted by Charles Jeffreys. (Melb., R. M. Abbott.) 1860.

**Jeffries, Graham Montague ("Bruce Graeme")**

*Fiction*

Not Proven, by Bruce Graeme. (Lond., Hutchinson.) 1935.

Aust. ed. (Syd., Condor Publications.) 1943.

Author of many other novels published in England, mainly of crime and detection.

**Jenkin, Joyce Harriet**

*Poetry*

Water Weeds, and Other Verses. (Melb., Stock & Land.) 1936.

The Things I Give. Illust. (Melb., Stockland Press.) 1941.

**Jenkins, William Stitt**

*Poetry*

To the Chairman and Directors of the Geelong and Melbourne Railway, These Lines, for their Opening Day, are Inscribed. (Geelong, Vic., Heath & Cordwell.) n.d. [1857].

The Lost Childhood. (Geelong, Vic., Advertiser.) 1864.

Prologue. (Geelong, Vic.) n.d.

**Jenner, Paul**

*Poetry*

Lyrics Sans Ennui. (Brisb., Ideal Press.) 1912.

**Jennings, Reginald Gellibrand**

*Drama*

Snappy: A Play in Three Acts. (Melb., Melville & Mullen.) 1919.

*Fiction*

Told in the Dormitory. (Melb., Lothian.) 1911.

The Human Pedagogue. (Melb., Australasian Authors' Agency.) 1924.

Threads of Yesterday. (Melb., Robertson & Mullens.) 1932.

Stories of a House Master. (Melb., Robertson & Mullens.) 1933.

Contains revised selections from *The Human Pedagogue* and *Told in the Dormitory*, with additional stories

Reginald Gellibrand Jennings was born at Melbourne in 1880 and was a master at public schools in Adelaide and Melbourne. He died in 1943. The titles of his three books of stories indicate their connection with this experience. *Threads of Yesterday* is a novel with a Melbourne background.

**Jennings, Winsome**

*Poetry*

The Call to Arms! (Syd., W. Brooks.) 1915.

"Jenny Wren". See Cruttenden, Nellie.

**Jephcott, Sydney**

*Poetry*

The Secrets of the South: Australian Poems. (Lond., Reeves.) 1892.

Penetralia. (Melb., Lothian.) 1912.

Sydney Wheeler Jephcott, from his birth in 1864 until his death in 1951, lived in the Corryong district of New South Wales near the Victorian border, within sight of Mount Kosciusko. He has spoken of his surroundings as being in youth "the chief formative influence" on his mind, but their main effect in his poetry seems to be a remote loftiness of mood rather than the visualization of appearances, which, when he evokes them, tend towards a dispersing abstraction. The most vivid of his localized poems is "Thredbo River", in which he describes the stream as

*Packed with plunging waters cool,  
Where light's shadowy arrows shine.  
Cold and old grey boulders,  
Shoulders leaned to shoulders,  
Baffling back white waters eager  
That their heavy breasts beleaguer—  
Torrents white of Thredbo River—  
Thredbo River roaring down to Jindabyne.*

In general his verse is more quietly meditative, quickened only in stately alternations such as those of "A Swan Song". None of his poems are lengthy. *Penetralia*, though it includes items from the earlier book, which comprised over a hundred pages, consists of only fifteen poems. They show an added finish, while retaining touches of the original brusque vigour.

**Jephson, Henry**

*Poetry*

Fata Morgana, or The Bristol Sculptor's Idol: A Poem. (Hobart, T. L. Hood.) 1881.

**Jerome, Helen** (*Mrs Armand Jerome, née Bruton*)

*Drama*

Charlotte Corday: A Play in Three Acts. (Lond., Hamish Hamilton.) 1937.

*Poetry*

Petals in the Wind: Verses of a Persiflouse. (Melb., Lothian.) 1910.

Helen Jerome also wrote *The Japan of To-day* (1904), *The Secret of Woman*, a reply to H. L. Mencken's *In Defence of Woman*, (1923), *Sweet-making for All* (1924), *Concerning Cake-making* (1932), *The Fine Art of Cooking* (1935), *Running a Tea-room and Catering for Profit* (1937), and *The Art of Plain Cooking* (1950). After leaving Australia she visited the United States. She was sometime a staff teacher of cookery at the North Polytechnic, London.

**Jervis, Florence Neoni.** *See* Harbinson, Florence Neoni.

**Jessop, Gilbert L.**

*Fiction*

Cresley of Cressingham. (Lond., Cassell.) 1924.

**Jessop, Jessica**

*Poetry*

Cheery Chantings: A Book of Rhymes. (Melb., I. F. Taylor.) 1929.

**Jewlius Rex and Men of His Time.** *See under* Vogel, *Sir Julius*.

"Jim Bushman". *See* Sayce, Conrad Harvey.

**Jindyworobak Anthology**

An annual anthology of Australian contemporary verse begun in 1938 and selected by Rex Ingamells then and for successive years to 1941, thereafter selected by different editors as follows: 1942, Victor Kennedy; 1943, Flexmore Hudson; 1944, W. Hart-Smith; 1945, Gina Ballantyne; 1946, Ian Mudie; 1947, Rex Ingamells; 1948, Roland E. Robinson; 1949, R. G. Howarth; 1950, Nancy Cato. The issues of 1938 to 1943 were published at Adelaide by F. W. Preece Ltd, 1944 and 1945 at Melbourne by Georgian House, and thereafter at Melbourne by Jindyworobak.

**Jindyworobak Review 1938-1948:** A Decade of Jindyworobak. Ed. by Rex Ingamells and Committee. (Melb., Jindyworobak.) 1948.

The Jindyworobak Club was founded in 1938 by Rex Ingamells (q.v.), who expounds its aims in *Conditional Culture* (1938). It is a somewhat indefinite group seeking to encourage a spirit consistent with Australian circumstances and to resist European influences retarding this development. It is thus to some extent a re-statement of the early *Bulletin* intention, though with no such wide effect, but with the additional assertion of an inspiration to be found in aboriginal lore. A summary of its origins, principles, publications and activities generally is contained in *Jindyworobak Review*, a critical

consideration of which appeared in *Southerly*, No. 3 of 1949. The Jindyworobak Club has been instrumental in the publication of various Australian writings and issues the annual poetry anthology listed above.

**Job, Esther.** *See* Roland, Esther.

**Jobson, A. E.**

*Fiction*

The Adventures of Russell Howard. Illust. (Syd., Bookstall.) 1909.

**Jobson, David Wemyss**

*Poetry*

A Metrical Version of the Sermon on the Mount, etc. (Melb., H. T. Dwight.) 1864.

**John, Ethel.** *See* Barnes, Ethel.

**Johns, Frederick**

*Essays*

A Journalist's Jottings. (Adel., Hassell.) 1922.  
Contains an article on "The Poet Gordon in South Australia".

*Poetry*

In Remembrance. (Adel., Hassell.) 1920.

John was born of Cornish parents at Houghton, Michigan, U.S.A., in 1868, and migrated to Adelaide in 1884, where he joined the literary staff of the *Register*. From 1914 he was the chief of the *Hansard* staff in South Australia. He died in 1932. He was the compiler of *Johns's Notable Australians and Who is Who in Australia*, several volumes of which were published, and of various similar works.

**Johns, Walter T. ("Al Neby")**

*Poetry*

The Grand Defeat and Other Poems by Al Neby. (Lond., Marshall Bros.) 1922.

**Johnson, A. T. M.**

*Fiction*

Australian Life, or High Jinks in the Sunny South. (Lond., Drane.) 1915.

**Johnson, Cecil Ross.** *See* Ross-Johnson, Cecil.

**Johnson, James**

*Poetry*

The Bush Bred Boy. (San Francisco, Windsor Press.) n.d. ?1936.

**Johnson, John Colin Francis**

*Fiction*

On the Wallaby, or Tales from the Men's Hut. (Adel., Wigg.) 1872.

Christmas on Carringa. (Adel., Wigg.) 1873.



Over the Island. (Adel., Wigg.) 1873.

An Austral Christmas. (Melb., G. Robertson.) 1888.

2nd ed. (Adel., W. K. Thomas.) 1889.

*On the Wallaby* comprises short sketches relating to the bush and mining in Victoria during the eighteen-fifties, with a poem. *An Austral Christmas* consists of sketches relating to eastern Australia and includes some poems. *Christmas on Carringa* and *Over the Island* comprise short stories, including poems. Johnson was also the author of *Getting Gold. A Practical Treatise for Prospectors* (1896; 6th ed. 1920).

Johnson, Mary Theresa. See Vidal, Mary Theresa.

Johnston, Alexander ("Spartacus Smith")

Essays

Gay Philosophies, by Spartacus Smith. (Syd., Angus & Robertson.) 1933.

Fiction

Anything Doing? by Spartacus Smith. (Syd., Angus & Robertson.) 1933.

Johnston, Alexander W.

Poetry

The Great Convention Spiders and the Un-suspecting Fly. (East Maitland, N.S.W., Mercury.) 1898.

Federation Spiders and Unsuspecting Fly. (East Maitland, N.S.W., Mercury.) 1899.

Poems inserted in the Mitchell Library copy of his *Me an' George: Talks on Topics of Popular Interest*.

Johnston, Carl W.

Fiction

The Out-Back Homestead, and Other Sketches in Prose and Verse. (Bathurst, N.S.W., G. Whalan.) 1904.

Johnston, Charmian. See Clift, Charmian.

Johnston, George Henry

Fiction

Death Takes Small Bites. (Lond., Gollancz.) 1948.

Moon at Perigee. (Syd., Angus & Robertson.) 1948.

With Charmian Clift:

High Valley. (Syd., Angus & Robertson.) 1949.

Prize-winning novel in *Sydney Morning Herald* competitions, 1948.

Engl. ed. (Lond., Faber.) 1950.

American ed. (N.Y., Bobbs.) 1950.

Author, as a war correspondent, of descriptive works relating to World War II in the Pacific zone and elsewhere, and of travel books, *Skyscrapers in the Mist* (1946), and *Journey Through Tomorrow* (1946).

Johnston, Harold

Fiction

The Electric Gun: A Tale of Love and Socialism. (Syd., Websdale, Shoosmith.) 1911.

Johnston, Harold Crawford

Fiction

The Voice of the Bush. (Brisb., Worker.) 1944.

Poetry

The Undying Warrior. (Brisb., Worker print.) 1944.

Johnstone, Bertha A.

Fiction

Stream of Years. (South Melbourne, Popular Publications.) 1940.

Johnstone, John Alfred

Essays

The Guild of Thought: A Series of Idealistic Papers. Preface by T. G. Tucker. (Melb., Melville, Mullen & Slade.) 1894.

Dreams That Were Not Dreams. (Lond., Stock.) 1903.

Poetry

Port After Stormie Seas. (Melb., Atlas Press.) 1916.

Little Lyrics of Life. (Melb., Vidler.) 1922.

Johnstone, Samuel Martin

Poetry

Songs in the Night. (Syd., printed by Howe & McGill.) 1917.

The Altar of Beauty. Illust. (Syd., Angus & Robertson.) 1933.

The Mind of Man. (Syd., the author.) 1947.

Johnstone was also the author of *History of the C.M.S. in Australia and Tasmania* (1925), *Samuel Marsden: A Pioneer of Civilization in the Southern Seas* (1932), *History of the King's School, Parramatta* (1932), and *The Book of St Andrew's Cathedral, Sydney* (1937).

Johnstone, W. H. ("Rue Sage")

Fiction

Don Quixote Up-to-Date in Three Parts, and Other Stories, by Rue Sage. Illust. (Syd., W. Brooks.) 1905.

A Record Mystery: A Tale of the Western Plains of Victoria. Illust. by D. H. Souter. (Syd., J. A. Packer.) 1908.

Introductory chapter and titles of chapters printed in *Don Quixote Up-to-Date*.

Jolliffe, Eric Ernest

Fiction

Corroboree: Aboriginal Cartoon Fun. (Syd., the author.) 1946.

Text consists of poems and stories by various authors.

Jolly, Alexander Stewart

Fiction

The Spirit of the Bush, Part One. (Syd., W. Homer.) 1932.  
Includes poems.

Jones, Alice Muriel Gore-. *See* Gore-Jones, Alice Muriel.

Jones, Ann Crump (*Mrs* H. P. Jones) ("A.C.J.")  
*Poetry*

Thoughts, by A.C.J. (Hobart, Monotone Art Printers.) 1932.

Sunbeams. (Hobart, the author.) 1932.

Jones, Claire Beresford

*Poetry*

My Book of Poems. (Syd., Dey.) 1932.

Jones, Doris Egerton

*Fiction*

Peter Piper. (Lond., Cassell.) 1913.

Time o' Day. (Lond., Cassell.) 1915.

Green Eyes. (Lond., Hodder & Stoughton.) 1915.

The Coconut Planter. (Lond., Cassell.) 1916.

The Year Between. (Lond., Cassell.) 1918.

Doris Egerton Jones was born in Adelaide and graduated in Arts at the university there. In 1918 she married Reginald Callahan. She is the author of a play, *Governor Bligh* (1930), which has been performed in Sydney and Melbourne, and she collaborated with Emelie Polini in the writing of another, *The Flaw*, produced in Sydney in 1923. Her novels frequently combine their light romantic interest with a juvenile element or with problems of adolescence.

Jones, Ernest

*Poetry*

Australia's Heart. (Syd., Pepperday.) 1901.

Jones, Frederic Wood

*Essays*

Unscientific Essays. (Adel., Arnold.) 1924.

Another ed. (Lond., Arnold.) 1931.

Unscientific Excursions. (Lond., Arnold.) 1935.

Life and Living. (Lond., Routledge & K. Paul.) 1939.

*Poetry*

Sea Birds Simplified. Illust. (Lond., Arnold.) 1934.

Frederic Wood Jones, F.R.S., D.Sc., M.B., B.S., F.R.C.S., F.R.A.C.S., L.R.C.P. Lond., F.Z.S., was born in London in 1879. He was medical officer in the Cocos Islands, 1904-6; anthropologist to the Egyptian Archaeological Survey of Nubia, 1907; lecturer on anatomy, Manchester University, 1909; demonstrator of anatomy at St Thomas's Hospital, 1910-12; Arris and Gale lecturer, Royal College of Surgeons, London, 1914-16 and 1919; professor of anatomy at London University, 1916-19, and University of Adelaide, 1919-26, Rockefeller professor of physical anthropology, University of Hawan, 1927-30, temporary professor, Peiping Union Medical College, China, 1932-3; professor of anatomy at Melbourne University, 1930-7, and Manchester University, 1938-45, Sir William H. Collins professor of human and comparative anatomy in the Royal College of Surgeons in England, 1945-52. He has been examiner in anatomy at London University, Royal Colleges of Physicians and Surgeons, and the Society of Apothecaries. He is also author of *Coral and Atolls* (1910), *Arboreal Man* (1916), *The Mammals of South Australia* (1923), *The Matrix of the Mind* (1930), *Australia's Vanishing Race* (1934), and other anthropological and medical works.

Jones, *Mrs* Henry

*Fiction*

Broad Outlines of Long Years in Australia. (Lond., S. Tinsley.) 1878.

Listed in the English Catalogue under date 1877

Jones, Ivy Constance F.

*Poetry*

Thoughts by the Wayside. (No imprint.) 1920.

Jones, Llewellyn ("Ralph Moreton")

*Fiction*

Stories of the Star: Tales for Christmas. (Syd., J. A. Thompson.) 190-.

Jones, R. Brewster

*Drama*

Bolero: An Interlude. Cover design by Ivor Hele. (Adel., F. W. Preece.) 1931.

Jones, R. W. ("An Anzac")

*Fiction*

With the 'Roos, by An Anzac. (Ballarat, Vic., Baxter & Stubbs.) c. 1917.

Includes poetry. Date as suggested in Serie's *Bibliography*.

Jones, T. M.

*Fiction*

Watchdogs of the Deep. (Syd., Angus & Robertson.) 1935.

Jones, Walter William Stockton

*Poetry*

Poems. (Melb., Modern Printing Co.) 1918.

The Early Pioneer. (Melb., Byrne & McCubbin.) 1919.

The Wanderer and Other Poems. (Melb., A. McCubbin.) 1922.

Jones, Will

*Fiction*

The Colour of Copper. (Melb., Lothian.) 1944.

Jordan, Annie Powis. *See* Dunn, *Mrs* Annie Powis.

Jordan, Sir Frederick Richard

*Essays*

Appreciations. (Syd., Ure Smith.) 1950.

Frederick Richard Jordan was born in London in 1881. He took degrees as B.A. and LL.B. at the University of Sydney, was called to the Bar in 1907, became a K.C. in 1928, and was Chief Justice of New South Wales from 1934. He died in 1949. He describes *Appreciations* as "desultory

jottings" intended mainly to clarify his own ideas. He confesses a "captious, not to say querulous" note, and thinks "they will probably encounter, in readers, general disagreement". They are mostly brief writings. The longest—ten pages under the heading "Classic and Romantic"—is typical of his scholastic and linguistic resources, and in particular illustrates some ideas on poetical technique by comparing the original effectiveness of old French fixed forms with the later trivial use of them. A study of Goethe, covering eight pages, deals with that writer's works categorically, and speaks of him as "the most outstanding example of a great reputation undeserved". Contemporary subjects, stringently examined, include modern art, the cinema, radio, and old school ties. Jordan's approach to poetry is sympathetic but he adjudges philosophy to be a futile pursuit. Other phases of life are discussed in a similarly sharply stimulating manner, displaying knowledge and sensibility guided rationally to forthright conclusions. The later part of the book, "Parallels", consists of compared passages drawn from a wide range of reading.

**Jordan, H. H.**

*Poetry*

Through Life's Green Lanes. Introd. by Annie Powis Dunn. (Brisb., no imprint.) 1930.

**Jose, Arthur ("Ishmael Dare")**

*Essays*

Two Awheel and Some Others Afoot in Australia. Illust. by G. W. Lambert. (Lond., Dent.) 1903.

Builders and Pioneers of Australia. (Lond., Dent.) 1928.

The Romantic 'Nineties. (Syd., Angus & Robertson.) 1933.

*Poetry*

Sun and Cloud on River and Sea: Verses by Ishmael Dare. (Syd., Angus & Robertson.) 1888.

Arthur Wilberforce Jose was born in 1863 at Bristol, England, studied at Oxford, and came to Australia in 1882 for health reasons. Work in the bush was followed by teaching, then he became Acting Professor of Modern Languages at the University of Sydney. After a period abroad, during which he was for a time in India as Professor of English and History at Ailgarh, he returned to Australia in 1903 as correspondent for the London *Times*, served in the intelligence branch of the Royal Australian Navy during the first world war, and then became editor of the *Australian Encyclopaedia* (issued 1925-6). He was in Europe again between 1927 and 1932, and died in Brisbane in 1934. His historical and descriptive works include *A Short History of Australasia* (1899), enlarged in later editions, *The Growth of the Empire* (1900), and *Australia, Human and*

*Economic* (1932). His ability to make information interesting by competent writing is notably illustrated in *Builders and Pioneers of Australia*.

**Journal of a Voyage in the Barque "Parkfield" . . . to Port Phillip, Australia, 1843.** See under Cotton, John.

**Journeaux, J. B. ("Meta")**

*Fiction*

'E Dunno Where 'E Are: A New Australian Romance by Meta, in six serial parts. Part 1. (Melb., J. Nantes.) 1902.  
Short political sketch.

**Jubal, Benjamin Newman**

*Fiction*

The Smile of Herschale Handle. (Syd., Currawong.) 1947.

**Judd, A. M.**

*Fiction*

Lot's Wife. (Lond., J. Long.) 1913.

"Julia". See Cox, Mrs Julia.

**Julien, Ross**

*Fiction*

Flower of the Frozen North. Illust. (Syd., Associated General Publications.) 1946.

"Juliet". See Levy, Julia Ethel.

**Julius, Roderick H.**

*Drama*

Chaos: A Farical Comedy in Three Acts. (Syd., Australasian Publ. Co.) 1934.

**Jull, Henrietta.** See Drake-Brockman, H.

"Junius". See Rhodes, Frederick Cecil.

**"Junius the Younger"**

*Fiction*

The Wasp. (Syd., H. Solomon.) 1878.

**Junor, Charles**

*Fiction*

Dead Men's Tales. (Melb., G. Robertson.) 1898.

**Jupiter and Granymede: A Political Burlesque.** (Syd., D. Mason.) 186-.

*Poetry.*

**Jury, C. R.***Poetry*

*Spring is Coming and Other Poems.* (Adel., Wigg.) 1906.

*Perseus and Erythia and Other Poems.* (Adel., Wigg.) 1912.

*Lamps and Vine Leaves: An Anthology by Three Hands* [i.e., C. R. Jury, V. F. Knowles and E. R. J. Morgan]. (Melb., Australasian Authors' Agency.) 1919.

*Love and the Virgins.* (Lond., Oxford University Press.) 1929.

A play.

*Galahad, Selenemia and Poems.* (Adel., F. W. Preece.) 1939.

Charles Rischbieth Jury was born at Adelaide in 1894, attended St Peter's College there, and graduated M.A. at Oxford in 1931. He served with the British Expeditionary Force in the first world war and in the second was connected with the Intelligence Section. He was Professor of English in the University of Adelaide from 1945 until his resignation in 1950. His first collection of verse was published when he was 12 years of age. His poetry is concerned mainly with classical themes, to a great extent written in dramatic form. His published work includes a lecture on T. S. Eliot's *The Waste Land* (1932).

"*Justica*". See Berry, J. S.

# K

"K." See Kenna, Francis.

"K.H."

*Poetry*

Bush Light and Shade. (Adel., Scrymgour.) 1895.

"K.M.H.S." See Solomon, K. M. H.

"K.McK." See McKell, Katherine.

**Kaleski, Robert**

*Fiction*

Australian Barkers and Biters. Illust. (Syd., Bookstall.) 1914.

Another ed. (Syd., Endeavour Press.) 1933.

Author of *The Settler's Guide* (Syd., A. Hordern.) Kaleski, a recognized authority on dogs and sheep, contributed dog-stories to the *Bulletin* under the pen-name of "Falder", and to other newspapers.

**Karlson, Hans**

*Fiction*

Atomic Death. (Syd., Associated General Publications.) 1948.

**Karr, Ethel**

*Fiction*

The Australian Guest. (Lond., Remington.) 1886.

"Karta". See Carter, Charles.

**Kauffman, Linda.** See Phillips, Linda.

"Kaye, Louis"

*Fiction*

*Published by Wright & Brown, London:*

Tybal Men. Foreword by A. G. Hales. 1931.

Trail of Plunder. 1931.

Desert Herbage. 1932.

The End of the Trail. 1933.

The Desert Boss. 1934.

Another ed. (Lond., M. Joseph.) 1938.

Tightened Belts. 1934.

Another ed. 1939.

Pathways of Free Men. 1935.

Reprinted 1936, 1939.

The Dark Gods. 1935.

Another ed. 1938.

The Lonely Land. 1935.

Another ed. 1938.

Black Wilderness. 1936.

Reprinted 1937.

Darkened Camps. 1936.

Reprinted 1937, 1940.

Vanished Legion. 1937.

Reprinted 1938.

Tracks of Levask. 1938.

Reprinted 1939.

"Louis Kaye" is the pen-name of Noel Wilson Norman. He was born at Claremont, near Hobart, in 1901, has had experience in Western and inland Australia, but lives on his Tasmanian farm. He is a prolific contributor of short stories, written under various names, to American magazines. His first and most notable novel, *Tybal Men*, is a story of a Western Australian sheep station founded by the pioneer grandfather of Vivian, Alan and Don Maclean. The death of Alan, and the departure of Don to attain success in the boxing ring, leaves Vivian to carry it on alone, acceding, at last, to the cultivation of crops which is supplanting the old pastoral tradition of the district. The unfaithfulness of his wife, Zillah, together with the ill-treatment by a neighbouring settler, Murray, of his wife, bring the latter and Vivian together in their love for each other. *Desert Herbage* also concerns a Western Australian station, but hardly with the same sharp reality. *The Trail of Plunder* is a story of New South Wales settlement in the bush-ranging period. The later novels are more concerned with the inland desert spaces, and their action, with its resort to firearms and even as regards tendencies of the diction, is suggestive of the "western" type of American stories. They incline towards themes connected with prospecting, as when, in *Tracks of Levask*, the principal motif is the pursuit of a man suspected of having stolen a bag of specimen gold.

**Keam, Emma.** See Hart, Emma.

**Kearnan, Agnes Harriet**

*Poetry*

Mona's Mite: A Book of Australian Poems. (Melb., J. J. Howard.) 1891.

Amethysts: Australian Poems. (Melb., G. Robertson.) 1908.

Nonette: Australian Verses. (Melb., Page & Bird.) 1930.

**Kearney, Mrs Georgina Mary Veronique**

*Poetry*

A Heroine: An Incident of the Manipur Revolt. (No imprint.) 189-.

An Ode for Queen Victoria. (Syd., Angus & Robertson.) 1897.

**Keelan, Alice Jeannetta**

*Fiction*

The Land of Dohori. Illust. (Syd., Angus & Robertson.) 1930.

"Keese, Oliné". See Leakey, Caroline.

**Kefford, Reuben Owen**

*Poetry*

The Dream—Death and After: A Poem. (Melb., Hamer.) 1937.

"Keighley". See Goodchild, Keighley John.

"Keith, Kyra". See Kirkham. Mrs T.

**Kelaher, James Andrew ("Tip")**

*Poetry*

The Digger Hat and Other Verses. (Syd., Currawong.) 1942.

**Kelaher, Mary**

*Fiction*

The Green Years. (Toronto, Nelson.) 1935.  
Engl. ed. (Lond., Nelson.) 1936.

Apron Strings. (Syd., New Century Press.) 1939.

**Kelen, Stephen**

*Fiction*

Camp Happy and Other Stories, by S. Kellen. (Syd., Caslon House.) 1944.

Heed McGlarity. (Syd., Mingay.) 1945 [1946].  
Author of *I Was There* (1941) and *Jackals in the Jungle* (1942).

**Kellen, S.** See Kelen, Stephen.

**Kellerman, Annette**

*Fiction*

Fairy Tales of the South Seas and Other Stories. Illust. (Lond., Sampson Low.) 1933.

**Kellow, Henry Arthur**

*Criticism*

Queensland Poets. (Lond., Harrap.) 1930.

Born at St Andrews, Scotland, in 1881, Kellow was educated at Airdrie Academy and at Glasgow University. He came to Australia in 1912 and became headmaster of the Boys' Grammar School at Rockhampton in 1912. He died in 1936. He was the author of *A Practical Training in English* (1911), and of *Burns and His Poetry* (1911), and compiled *A Treasury of Scottish Verse* (1912).

**Kelly, Cecil James**

*Poetry*

Australian Sons and Other Verses. (Perth, Paterson's.) 1941.

**Kelly, Ethel Knight** (Mrs T. H. Kelly, née Mollison)

*Fiction*

Why the Sphinx Smiles. (Lond., Lane.) 1925.

Zara. (Lond., Lane.) 1927.

Mrs Kelly was the author of *Frivolous Peeps at India* (1911), and of *Twelve Milestones. Peregrinations* (1929).

**Kelly, Francis**

*Poetry*

Australian Lyrics. (Abbotsford, Melb., Kendall Press.) 1932.

**Kelly, Rev. Hugh**

*Essays*

Close Round Our Feet. (Melb., Cheshire.) 1950.

**Kelly, M.**

*Poetry*

South Australian Poems. (Adel., Reliance Print.) 1936.

**Kelly, Mary Anne.** See O'Doherty, Mary Anne.

**Kelly, Nora**

*Poetry*

1940-1942. (Syd., Angus & Robertson.) 1944.

**Kelly, Reginald Chalmer ("Peter Graeme")**

*Poetry*

Venus Triumphant, and Land of the Holy Spirit, by Peter Graeme. (Melb., Peacock Bros.) 1922.

**Kelly, Robert**

*Essays*

The Shavings of Truth. (Lond., Allenson.) 1929.

**Kelly, Mrs T. (née Watson) ("Carrie Tennant")**

*Drama*

Three Plays for Little Theatres, by Carrie Tennant. (Syd., Skewes & Bowman.) 1929.

**Kelly, Vincent**

*Fiction*

The Storm-tossed. (Perth, Paterson's.) 1942.

Guarded Pearls. (Perth, Paterson's.) 1948.

**Kelly, William**

*Drama*

Marie Antoinette: A Drama in Three Acts. (Melb., Fergusson & Moore.) 1875.

**Kelly, William Henry** ("An Unsafe Guide")

*Drama*

*The Triumph of Instinct: A Comedy in Three Acts*, by An Unsafe Guide. (Lond., the author.) 1921.

*Fiction*

*Winifred Wakes Up and Other Things Happen*. (Syd., Angus & Robertson.) 1933.

**Kelly, William Patrick**

*Fiction*

*The Assyrian Bride*. (Melb., Cole.) 1917.

**Kelly Gang: The Outlaws of the Wombat Ranges**. (Mansfield, Vic., C. W. Hall.) 1879.

**Kemp, Beilby Porteus Peel**

*Fiction*

*The Miracle of Repair: A True Life-history*. (West Maitland, N.S.W.) 1897.

**Kemp, Edward**

*Poetry*

*A Voice from Tasmania*. (Hobart Town, Advertiser.) 1846.

This is the first book of verse which, written by a writer born in Tasmania, was published there. Edward Kemp was born near Hobart on 30th December 1822. He was prominent in the movement for the abolition of transportation. *A Voice from Tasmania* has a satiric strain, and among those against whom it is directed are the author's literary predecessors, Knox, David Burn, and Kentish, as well as politicians of the time. See Morris Miller's *Pressmen and Governors* (1952).

**Kempster, Archibald Browning**

*Poetry*

*A Challenge to Atheism: Fourteen Inspirational Poems*. (Syd., A. W. Brown.) 1935.

**Kenafick, Joseph** ("James Kennedy")

*Poetry*

*Psyche and Eros; Romeo and Juliet*, by James Kennedy. (Melb., Lothian.) 1935.  
Engl. ed. (Lond., Barron.) 1935.

*Poems: Lyrical and Descriptive*, by James Kennedy. (Melb., Lothian.) 1936.

*Newer Poems, 1936-38* by James Kennedy. (Melb., Lothian.) 1939.

**Kendall, Henry**

*Poetry*

*Poems and Songs*. (Syd., J. R. Clarke; Lond., Sampson Low.) 1862.

*At Long Bay: Euroclydon*. (Syd.) 186-.  
Sheet.

*The Glen of the White Man's Grave*. (Syd., Hanson & Bennett.) 186-.

A poem Re-titled "The Glen of Arrawattia" in later collected editions

*The Bronze Trumpet: A Satirical Poem* by \*. (Syd., all booksellers and newsmen. No imprint.) 1866.

Kendall's authorship of this work, which has also been attributed to J. Sheridan Moore, was attested by David Scott Mitchell on the basis of a letter from Kendall to Charles Harpur on 2nd December 1865 mentioning a satire the latter had written and intended to publish in pamphlet form.

*Leaves from Australian Forests*. (Melb., G. Robertson.) 1869.

Bindings are in green, red and purple cloth, the green being the most common.

Another impression 1870, bound in blue and red cloth.

*In Memoriam: Nicol Drysdale Stenhouse*. (Syd.) 187-.  
Sheet.

*Cantata Written Expressly for the Opening Ceremony of the Sydney International Exhibition*. Music by P. Giorza. (Syd.) 1879.

*Songs from the Mountains*. (Syd., W. Maddock; Lond., Sampson Low.) 1880.

The suppressed edition (pp. 144-52) contains "The Song of Ninian Melville". Only a few copies of it exist, some being signed by the publisher, W. Maddock. In the ordinary issue the poem "Christmas Creek" was substituted. In 1885 J. Whitely reissued "The Song of Ninian Melville".

*Orara. With engravings*. (Melb., Art Union of Victoria.) 1881.

*Poems of Henry Kendall*. Preface by Philip J. Holdsworth. (Melb., G. Robertson.) 1886.

*Poems of Henry Clarence Kendall*. Ed. by A. Sutherland, with memoir. (Melb., G. Robertson.) 1890.

Kendall described himself by the above name at the time of his marriage.

*Poems. With memoir and notes* by his son. (Melb., G. Robertson.) 1903.

*Poems*. (Melb., Lothian.) 1910. (Miniature edition.)

*The Poems of Henry Kendall*. With biographical note by Bertram Stevens. (Syd., Angus & Robertson.) 1920.

*Selected Poems*. Chosen by his son, with preface and memoir. (Syd., Angus & Robertson.) 1923.

Notes to this edition compiled by A. J. Coombes (Syd., G. B. Philip), 1928.

*Rose Lorraine and Other Poems*. Illust. by Rhys Williams. (Syd., W. H. Honey.) 1945.

Kendall's review of Gordon's *Bush Ballads and Galloping Rhymes* is reprinted in Sladen's *Adam Lindsay Gordon* (Westminster Abbey Memorial Volume, 1934). The *Athenaeum* review of Kendall's MS poems (27th September 1862), is reprinted in Sladen's *Century of Australian Song* (1888). Works on Kendall include Mrs Hamilton Grey's *Facts and Fancies about Our Son of the Woods* (1920), *The Poet Kendall* (1926), and *Kendall: Our God-made Chief* (1929). Also *Henry Kendall: His Later Years: Notes by His Son*, by Frederick C. Kendall (1938) (which is a reply to statements by Mrs Hamilton Grey), and *Henry Kendall: A Critical Review for the Use of Schools*, by A. G. Stephens (1928). English reviews include articles by W. H. O. Smeaton (*Westminster Review* (1895)), and by P. F. Rowland (*Nineteenth Century* (1902)). Articles in Australian periodicals are noted in Australian library catalogues. The Kendall MSS in the Mitchell Library include poems and letters.

Henry (registered at birth as Thomas Henry) Kendall and his twin brother, Basil, were born on 18th April 1839 at Kirmington, in the southern coastal district of New South Wales. His father

was Basil Kendall, and his mother before her marriage was Melinda McAllen. Basil Kendall farmed portion of a property acquired by his father, Thomas Kendall, as a Government grant for his services as a missionary. In poor circumstances, the family moved to the northerly Clarence River district, but when Basil Kendall died in 1851 the two boys went with their mother to live near Wollongong on the south coast. Kendall wrote poems reminiscent of both places, regions of hills and forests and streams, memories of which haunted him throughout his life. In the south there was

*Araluen—home of dreams,  
Fairer for its flowerful glade  
Than the face of Persian streams  
Or the slopes of Syrian shade.*

In the north, on the banks of the Orara,

*The air is full of mellow sounds,  
The wet hill-heads are bright,  
And down the fall of fragrant grounds  
The deep ways flame with light.*

When Kendall was about 15 years of age he shipped as a cabin boy on a brig belonging to an uncle. This seagoing experience lasted two years. He was unfitted for the rigours of the life, and almost the only outcome of it in his verse is the desolate descriptiveness of the poem, "Beyond Kerguelen":

*Down in the South, by the waste without sail on it,  
Far from the zone of the blossom and tree,  
Lie, with winter and whirlwind and wail on it,  
Ghost of a land by the ghost of a sea.  
Weird is the mist from the summit to base of it;  
Sun of its heaven is wizened and grey;  
Phantom of life is the light on the face of it—  
Never is night on it, never is day!  
Here is the shore without flower or bird on it;  
Here is no litany sweet of the springs—  
Only the haughty, harsh thunder is heard on it,  
Only the storm, with the roar in its wings!*

After Kendall left the sea he worked as a shop assistant in Sydney. He wrote verses, and they began to appear in print, some of them in the *Empire*, edited by Henry Parkes. Early in 1861 a subscription list was started for publication of a volume of his poems, but in the next year, despairing of the project, he sent a manuscript to the *Cornhill Magazine* and to the *Athenaeum*. There was no response from Thackeray, who was then editor of the *Cornhill*, but the *Athenaeum* printed three of the poems with encouraging comments. The publication in 1862 of Kendall's first book, *Poems and Songs*, gave him a more definite standing. Among the literary men with whom he became acquainted was James Lionel Michael, a solicitor, who, himself a poet, befriended Kendall, and having moved to Grafton, employed him for two separate periods in 1862 and 1863. In the latter year he was back in Sydney, where an appointment in the civil service was obtained for him by Henry Halloran (q.v.). This was followed by advancement, and in 1868 he married Charlotte Rutter, daughter of a Government medical

officer. In the same year he won a Melbourne competition with his poem, "A Death in the Bush". In 1869 he resigned from the civil service, and the young couple settled in Melbourne, Kendall's intention being to earn a living by writing. He fraternized with Adam Lindsay Gordon, Marcus Clarke, George Gordon McCrae, and the rest of the group described under the heading "My Father and My Father's Friends" in Hugh McCrae's *Story-Book Only* (1948). The publication of *Leaves from an Australian Forest* in 1869 resulted in a financial loss for the publisher. Kendall's writings at this time included the words of a cantata which, under the title of *Euterpe*, was performed at the opening of the Melbourne Town Hall in 1870. He lived precariously in what came to be a vicious circle of poverty and intemperance. These circumstances have a bearing on the plaintive strain in his poetry and its recurring note of remorse, which becomes pitifully intense in the verses "On a Street". His misfortunes were increased by the death of his first child, a daughter, Araluen, named after a stream near his birthplace. This loss is the subject of a poem which, with the same title as an earlier one on the "River myrtle rimmed and set deep among untrodden dells," is all the more pathetic for its naïve simplicity. In it, as in other verses, he speaks of his wife's devotion amid these troubles. Early in 1871 they returned to Sydney, but Kendall's lapses continued to a point comparable with the pathological condition which similar indulgence reached in the case of his mother. He indicated the extremity of this time by adding to the title of "Mooni", with its "sad, grey theme", the words, "Written in the shadow of 1872." Among those who did what they could to help him were two brothers, George and Michael Fagan, timber merchants of the Gosford district, and in 1874 they gave him clerical employment at Camden Haven. In 1876 his wife, who had been living apart from him since 1873, joined him there with their two sons. Another son and a daughter were born later. In 1879 he won a prize of £100 offered by the *Sydney Morning Herald* for a poem on the Sydney International Exhibition, and he wrote the words of a cantata sung at the opening. The success of his next book, *Songs from the Mountains*, published in 1880, was no doubt partly due to the publicity gained from the fact that originally it contained a political satire, "The Song of Ninian Melville", causing the "chicken-hearted publisher", as Kendall called him, to withdraw the book after a few copies had been circulated. Kendall himself paid for the new edition, and it brought him a profit of £80. In 1881 Parkes procured him an appointment as an Inspector of State Forests at £500 a year, with headquarters at Cundletown on the Manning River. During one of his outings he caught a chill, and consumption followed rapidly. He was taken to the home of George Fagan at Redfern, where he died on 1st August 1882.



Kendall's reference to himself in some early verses as a disciple of Harpur, though less a matter of Harpur's influence than of similar influences on them both, denotes an affinity of attitude and subject matter, and to some extent of style—at any rate so far as narrative blank verse is concerned, as can be seen by comparing Kendall's "A Death in the Bush" with Harpur's "The Creek of the Four Graves". The affinity of attitude consists of the resort to nature for revelation, and the two poets are alike in that each sought, by familiarity with aspects of their country, to make it the mainstay of his inspiration. In Kendall's poetry the feeling for nature, like his emotional content in other respects, is more intense than in Harpur's, and he had greater lyrical resource. It might be said, indeed, that his musical fluency occasionally runs to excess, recognizably in the manner of Edgar Allan Poe, and accentuated by his liking for double and polysyllabic rhymes. His use of words customary in English descriptive poetry, such as "brook" and "dell", seems more bookish now than it would before Australian things had as many of their own associations and terms as today, and it happens that the south-eastern portion of the continent, whence he drew inspiration, is less differentiated than the interior from European scenery. It was of this region that Kendall made his "singing pictures", as A. G. Stephens calls them—"all its beautiful and curious sounds of air and earth and water. There are other ways of poetry," Stephens continues, "that is one good Australian way; and Kendall first travelled it to something like poetical perfection." He can put into a cadence the very feel of the air:

*High places that knew of the gold and the white  
On the forehead of Morning  
Now darken and quake, and the steps of the Night  
Are heavy with warning.  
Her voice in the distance is lofty and loud  
Through the echoing gorges;  
She hath hidden her eyes in a mantle of cloud  
And her feet in the surges.*

If, as Stephens asserted, the later work has not the early freshness, its steadier emphasis gives to a rather too prevalent wistfulness the support of resignation:

*The song that once I dreamed about,  
The tender, touching thing,  
As radiant as a rose without—  
The love of wind and wing—  
The perfect verses, to the tune  
Of woodland music set,  
As beautiful as afternoon,  
Remain unwritten yet.  
It is too late to write them now—  
The ancient fire is cold;  
No ardent lights illumine the brow,  
As in the days of old.  
I cannot dream the dream again;  
But when the happy birds  
Are singing in the sunny rain,  
I think I hear its words.*

As in the deliberateness of his sonnets, so in the blank-verse lines "To a Mountain" the feeling is still unmistakably true:

*Round thy lordly capes the sea  
Rolls on with a superb indifference  
For ever; in thy deep, green, gracious glens  
The silver fountains sing for ever. Far  
Above dim ghosts of water in the caves,  
The royal robe of morning on thy head  
Abides for ever. Evermore the wind  
Is thy august companion; and thy peers  
Are cloud, and thunder, and the face sublime  
Of blue mid-heaven.*

The maturer contemplation, even if it subdues the music, amplifies it as harmony amplifies melody.

**Kendall, Thomas Henry.** See Kendall, Henry.

**Keneally, D. P.** ("Daniel O'Connell")

*Poetry*

Hills of Longing, by Daniel O'Connell. (Adel., Hassell.) 1944.

**Kenna, Francis** ("K.")

*Poetry*

Songs of a Season by K. (Melb., Melville, Mullen & Slade.) 1895.

Phases. (Bangalow [N.S.W.] Herald.) 1915.

**Kennedy, Edward B.**

*Fiction*

Blacks and Bushrangers: Adventures in Queensland. Illust. (Lond., Sampson Low.) 1889.

Out of the Groove: A Romance of Australian Life. (Lond., Sampson Low.) 1892.

Author of *Four Years in Queensland* (1870), *The Black Police of Queensland: Reminiscences of Official Work* (1902), and *Thirty Seasons in Scandinavia* (1903).

"Kennedy, James". See Kenafick, Joseph.

**Kennedy, John Joseph**

*Fiction*

Carrigmore, or Light and Shade in West Kerry. (Wangaratta, Vic., Chronicle.) 1909.

The Inseparables. (Wangaratta, Vic., Chronicle.) 1910.

Story of student life at Xavier College, Melbourne.

Another ed. (Melb., Linehan.) 1911.

Gordon Grandfield, or The Tale of a Modernist. (Melb., Linehan.) 1912.

Kennedy was the author of *The Whale Oil Guards* (1919).

**Kennedy, Victor**

*Criticism*

Flaunted Banners. Cover design by Rex Ingamells. (Adel., Economy Press.) 1941.

A Jindyworobak publication.

*Poetry*

The Unknown Anzac and Other Poems. (Bendigo, Vic., Cambridge Press.) 1917.

Farthest North. (Cairns, Qld, Cairns Post print.) 1928.

Light of Earth. (Melb., Hawthorn Press.) 1938.

Cyclone: Selected Poems. (Melb., Jindyworobak.) 1949.

Referred to in Kellow's *Queensland Poets* (1930). Kennedy was also the author of pamphlets *By Range and River* (1929), *Souvenir of Cairns Shire* (1930), *Life of A. J. Draper* (1931), and *Guide to Cairns* (1933).

Martin Victor Kennedy was born at Eaglehawk, Victoria, in 1895. After experience as editor of newspapers in Western Australia, north Queensland, and Mildura, Victoria, he became associated with the Melbourne *Argus*. He died in 1952. His imaginative writings draw frequently on his knowledge of the North. *Flaunted Banners* is an essay on literary values, mainly in relation to the aims of the Jindyworobak Club (see note under *Jindyworobak Review*). *Cyclone* contains, besides new poems, a selection from previous books of verse.

**Kenny, Alice A.***Fiction*

The Elmslie Mystery. (Syd., Macquarie Head Press.) 1934.

The Rebel. (Syd., Macquarie Head Press.) 1934.

**Kenny, J. P.***Poetry*

Top Gallant and Other Poems. (Perth.) 1931.

**Kent, R. A.***Fiction*

A Chinese Vengeance. Illust. (Syd., Bookstall.) 1909.

**Kentish, Nathaniel Lipscomb***Poetry*

An Essay on Christian Fortitude under Trials and Disappointment. (Syd., W. Jones.) 1835.  
A poem.

Essay on Capital Punishment. (Hobart Town, S.A., Tegg.) 1842.

In verse, with prose articles. Some of the poems are dated Adelaide, 1840.

The Bush in South Australia: A Poem in Six Cantos. (Printed by W. Pratt, Hobart.) 1844.

The whole impression (except a few copies) was destroyed by fire at the bookbinders. Extracts from Canto I and Canto II appear in *Work in the Bush*, pp. 50-55, 57-60.

Work in the Bush: Thoughts in the Bush; and Life in the Bush of Van Diemen's Land, With Their Results. (Hobart Town, George Rolwegan; Launceston, S. A. Tegg.) 1846.  
Prose and verse.

Commemoration Victorian-Australian Anthem. Composed in celebration of . . . separation, by the Amateur Poet Laureate of Victoria. (Melb., the author.) 1851.  
Sheet.

Separation: A Colonial Anthem, by the Amateur Poet Laureate of Victoria. (Melb., the author.) 1851.  
Sheet.

Commemoration National Anthem: Victorian-Australian Rule Britannia. . . . (Melb., the author.) 1851.

Either these broadsheets of Kentish or that of George Wright may be the first recorded separate issue of verse written and published in Victoria, if the supplement to the *Port Phillip Herald* (1846), and J. J. Therry's *Hymns* (1846), be excepted.

Mount Alexander Gold-Diggers' Song, Golden Point Diggings, Jan. 6, 1852. (Melb., the author.) 1852.  
Sheet.

The Question of Questions . . . viz., the Land and Water Question in Victoria. . . . (Melb., J. J. Blundell.) 1855.

Includes the previous four poems and others.

Kentish was the author of other miscellaneous writings, and editor of the *Sydney Times*, 1834-8 (see Bonwick's *Early Struggles of the Australian Press* (1890), pp. 23-4). See also J. Fenton's *Bush Life in Tasmania* (1891), pp. 65-8, and Morris Miller's *Pressmen and Governors* (1952).

Keogh, Lesbia. See Harford, Lesbia.

Keogh, M. J. ("Gumsucker")

*Drama*

King Henry the Ninth, or The Rival Water Schemes: A Comedy of Errors. (Syd., H. R. Woods.) 1885.

*Poetry*

"Aux Armes!" "Aux Armes!" Wake Up Australians. (Melb., J. Martin.) 1915.

Poems, by Gumsucker. (Norwood, Adel., M. Keogh.) 1916.

Ker, Mrs Anna Maria ("A.M.K.")

*Poetry*

Australian Poems by A.M.K. (Melb., Arnall & Jackson.) c. 1883.

Serle suggests the date in his *Bibliography*.

Kerensky, Lydia. See Tritton, Nellé.

"Kerr, Barry". See Tully, Michael Joseph John.

Kerr, Donald Bevis

*Poetry*

Death, Be Not Proud: The Collected Verse of D. B. Kerr. (Adel., Hassell.) 1943.

Kerr, Doris Boake. See "Boake, Capel".

Kerr, Mrs Harriette

*Poetry*

Poems and Songs. (Melb., G. Robertson.) 1872.

Kerr, Mrs Hilda C. Temple

*Poetry*

The Little Birthday Queen. (Melb., Norman Bros.) 1907.

From the Bush. (Orbost, Vic., Snowy River Mail.) 191-.

Nell: A Story of the Sea. (Orbost, Vic., Snowy River Mail.) n.d.

*With Mabel Stewart Temple:*

Australian Poetry. (Melb., Walker, May.) 1905.

Kerr, J. A.

*Poetry*

Thoughts in Verse. (Hamilton, Vic., F. Seales.) 1904.

Kerr, Joan. *See* Torrance, Joan.

Kerry, Pat

*Poetry*

Cobbers of the A.I.F. Illust. (Syd. New Century Press.) 1940.

Kershaw, Alister

*Poetry*

The Lonely Verge. (Melb., Warlock Press.) 1943.

Excellent Stranger. Preface by A. R. Chisholm. (Melb., Reed & Harris.) 1944.

Defeat By Time Past. (Melb., Oberon Press.) 1947.

Kettlewell, Agnes L. *See* Storrie, Agnes L.

Kevin, John William ("Arthur Ferres")

*Poetry*

The Free Selector and Other Verses, by Arthur Ferres. (Syd., Websdale, Shoosmith.) 1901.

Author also of books for boys, published under the pen-name.

Keyser, Arthur ("Arthur Louis")

*Fiction*

An Exile's Romance, or Realities of Australian Life. (N.Y., G. W. Dillingham; Lond., Vizately.) 1887.

Another Engl. ed. 1889.

Another Engl. ed. (Lond., Walter Scott.) n.d.

4th ed. (Lond., Sonnenschein.) 1891.

An Adopted Wife. (Lond., Griffith, Farran.) 1893.

Keyser was also the author of "So English", "Dollars or Sense", *Our Cruise to New Guinea* (1885), *Cut by the Mess* (1889), *From Jungle to Java* (1897), and other works of travel. It is doubtful whether he was an Australian.

Kidgell, Ada Augusta. *See* Holman, Ada Augusta.

Kidson, Mrs May

*Poetry*

Memory's Voices: A Souvenir; War Days, 1915-1918. (Perth, Colortype Press.) 1918.  
2nd ed. 1918.

Killingsworth, W. J.

*Drama*

A Busy Morning: A Comedy. (Syd., the author.) 1921.

Killock, Buck F.

*Fiction*

Range War. (Syd., Associated General Publications.) 1945.

Published with *Death's Rendezvous*, by Colin B. Gasper.

Killop, Dalton

*Fiction*

Hell Town. (Syd., Transport Publ. Co.) 1946.

Published with *The Masked Terror*, by Francis Alonzo.

Kilpatrick, Barbara Janet Ainsley. *See* Baynton, Barbara.

Kilsby, Frederick William ("The One-horse Squatter")

*Poetry*

The Great Cricket Match: Seven Poems, written by the One-horse Squatter at the Adelaide Oval as the Match Proceeded: [also] A Poem, etc. (Adel., Hussey & Gillingham.) 1921.

Never Let the Old Flag Fall, by The One-horse Squatter. (Adel., Hussey & Gillingham.) 1921.  
Prose and verse.

Kinahan, Albert MacKenzie Russell ("Kinahan Cornwallis")

*Poetry*

Yarra Yarra, or Tales of a Traveller, by A. M. R. Kinahan. (Lond., Hope.) 1856.

Yarra Yarra, or The Wandering Aborigine: A Poetical Narrative, by Kinahan Cornwallis. (Lond., Hamilton.) 1857.

5th ed. (Lond., Ward Lock.) 1858.

The author lived in Melbourne during the governorship of La Trobe. He narrated his experiences, with a description of Victoria, in *A Panorama of the New World* (2 vols, 1859). This was dedicated to La Trobe. According to the British Museum Catalogue, Cornwallis published more poetry on his return to New York, including *The Conquest of Mexico and Peru*, prefaced by *The Discovery of the Pacific* (1893), and *The War for the Union, 1861-5* (N.Y., 1899). Also author of *Howard Plunkett, or Adrift in Life* (1857), with references to the antipodes, and other novels, as well as *My Life and Adventures: An Autobiography* (Lond., 1860), *Two Journeys to Japan and New El Dorado*.

"King, Cumming"

*Poetry*

Jon Duan at the Antipodes: A Fragment. Part the First. (Melb., Charlwood.) 1875.

King, J. Clifford

*Fiction*

Bitter Springs: A Novel from the Film Script. With 29 illus. from the film. (Lond., Convoy.) 1950.

**King, Jane Franklin***Fiction*

Sylvia Morrow. (Melb., Lothian.) 1946 [1947].

**King, Janie Franklin Louisa***Poetry*

Lads o' the Southern Cross, and Other Verses. (Hobart, Monotone Art Printers.) 1916.

**King, Katharine***Fiction*

Lost for Gold. 3 vols. (Lond., Hurst & Blackett.) 1873.

Another ed., in 1 vol. 1875.  
Aust. ed. (Melb., Cole.) n.d.

Katharine King was also the author of *Petite's Romance*, by M.J.M. (1869), *Ethel Muldrey's Follies* (anon.) (1872), *Queen of the Regiment* (1872), *Cruel Constancy* (1873), *Off the Roll* (1875), *Our Detachment* (1875), *Bubble Reputation* (1878), *Fallen Foe* (1883), *The Law Forbids* (1885), and *Sweet is True Love* (1887). She resided sometime at Toowong. In addition to her anonymous works it is most probable that *Queen of the Regiment* and *Cruel Constancy* were written prior to her arrival in Australia. One or two of the novels succeeding *Lost for Gold* may have been commenced in Queensland.

**King, Mary***Poetry*

Mary of Bethlehem and Other Poems. 2nd. ed. (Adel., E. J. Macalister.) 1942.

Other editions.

The Mass and Other Poems. (Adel., E. J. Macalister.) 1942.

**King, Shelbourne***Biography*

Molly's Year in Camp: The Actual Diary-letters of an Australian Girl. (Lond., Stockwell.) 1934.

**King, Wal**

One Good Time. (Syd., Currawong.) 1945.

**Kinghorn, Francia***Fiction*

Marchelly's Marriage, or The Adventurous Career of Miss Marchelly Vane. (Melb., Australasian Authors' Agency.) 1919.

**Kingsley, Henry***Fiction*

The Recollections of Geoffrey Hamlyn. 3 vols. (Camb., Lond., Macmillan.) 1859.

2nd ed. (Lond., Macmillan.) 1860.

Aust. ed. (Melb., Cole.) n.d.

Other Aust. eds published.

Another ed., with memoir by Clement Shorter. Illust. (Lond., Ward Lock.) 1894.

An abridged ed. was issued by Whitcombe & Tombs, Melb., entitled *Geoffrey Hamlyn in Australia: An Adaptation of the Australian Portion of Henry Kingsley's "Geoffrey Hamlyn"*.

Ravenshoe. 3 vols. (Camb., Lond., Macmillan.) 1862.

2nd ed., in 1 vol. (Lond., Macmillan.) 1864.

Austin Elliot. 2 vols. (Camb., Lond., Macmillan.) 1863.

The Hillyars and the Burtons: A Story of Two Families. 3 vols. (Lond., Macmillan.) 1865.

Another ed., in 1 vol. 1866.

Aust. ed. (Melb., Cole.) n.d.

Sub-title on cover reads *A Tale of Australian Life and Manners*.

Leighton Court: A Country House Story. 2 vols. (Lond., Macmillan.) 1866.

Mademoiselle Mathilde. 3 vols. (Lond., Bradbury, Evans.) 1868.

Tales of Old Travel Re-narrated. (Lond., Macmillan.) 1869.

Stretton. 3 vols. (Lond., Tinsley.) 1869.

Another ed., in 1 vol. (Lond., Tinsley.) 1870.

The Boy in Grey. Illust. (Lond., Strahan.) 1871.

The Lost Child. Illust. (Lond., Macmillan.) 1871.  
Reprint of Chapter XXX of *The Recollections of Geoffrey Hamlyn*.

Hetty and Other Stories. Illust. (Lond., Bradbury, Evans.) 1871.

Old Margaret. 2 vols. (Lond., Tinsley.) 1871.

Hornby Mills and Other Stories. 2 vols. (Lond., Tinsley.) 1872.

Valentin: A French Boy's Story of Sedan. 2 vols. (Lond., Tinsley.) 1872.

The Harveys. 2 vols. (Lond., Tinsley.) 1872.

Oakshott Castle: Being the Memoirs of an Eccentric Nobleman, written by Mr Grandy Dixon and ed. by Henry Kingsley. 3 vols. (Lond., Macmillan.) 1873.

Reginald Hetherege. 3 vols. (Lond., Bentley.) 1874.

Number Seventeen. 2 vols. (Lond., Chatto & Windus.) 1875.

The Grange Garden: A Romance. 3 vols. (Lond., Chatto & Windus.) 1876.

The Mystery of the Island. (Lond., W. Mullan.) 1877.

Kingsley also edited the Globe Edition of Defoe's *Robinson Crusoe*, with a biographical introduction (1868), and published a series of critical articles, *Fireside Studies* (2 vols. 1876). A uniform ed. of Kingsley's novels was published during 1894-5. Included in *Half-hours with Representative Novelists of the Nineteenth Century*, ed. by Mackenzie Bell (1927).

Henry Kingsley, youngest son of the Rev. Charles Kingsley, and brother of the novelist Charles Kingsley, was born on 2nd January 1830 at Barnack Rectory, Northamptonshire. As a boy he lived in Devonshire and then at Chelsea, and attended King's College, London. He went on to Worcester College, Oxford, but in 1853, without having graduated, he migrated to Australia. His movements there are not known precisely, but he worked as a digger on the goldfields, joined the mounted police at Sydney, and carried his swag and worked on stations and farms, gaining experience of the Monaro region of New South Wales, and in Victoria in Gippsland and also the Western District. Here, on Langi-Willi station, about 30 miles from Ballarat, *Geoffrey Hamlyn* seems to have been at least begun. Rolf Boldrewood (Thomas Alexander Browne) in *Old*

*Melbourne Memories* says that Kingsley wrote it there, and Rolf Boldrewood's daughter, Miss Rose Browne, in reminiscences of her father contributed to the *Melbourne Australasian* in 1922, states that it was he who induced Kingsley to write, giving him a letter which led to his being accommodated at Langi-Willi. A slightly different account of the matter emanating from Langi-Willi confirms authorship of the work there. In 1858 Kingsley returned to England and lived at Eversley. In 1864 he married Sarah Haselwood, and their home was at Wargrave in Berkshire. In 1869 he became editor of the *Edinburgh Daily Review*, and went to France as its war correspondent in the following year. He returned to England in 1871, and died at Cuckfield, Sussex, in 1876. An account of him is given in *Henry Kingsley, 1830-1876: Towards a Vindication* (1931), by S. M. Ellis.

*The Recollections of Geoffry Hamlyn* is notable among early works of fiction having their origin in Australian experience. It begins with an account of circumstances which, in a Devonshire village referred to as Drumston, lead to the emigration of several families to the Monaro region of New South Wales, and, by the contrivances of the story, including convict transportation, others converge from the same English surroundings to scenes of the Australian action. The narrator, Sam Buckley of "the Buckleys of Clare", the Brentwoods, the Thorn-ton, and Troubridges are prominent among characters numbering between forty and fifty altogether. The spirit in which the new country is represented is indicated by the approach with which Chapter XVIII begins, hailing it as "A new heaven and a new earth" in a passage typical of the author's vivid descriptions throughout. This graciousness extends to the portrayal of the emigrant settlers, who are invested with idealized courtesy in an atmosphere of intelligent amenities, with hardly anything of the expatriate's inevitable nostalgia. Even in perils from bushfires and bush-rangers it is the romantic impression that prevails. These elements, with the social and literary conventions which the situations invoke, are the processes of what Desmond Byrne calls Kingsley's "gallantry of style", by which he aimed at and achieved not a transcript of his own colonial experience, but a harmonized picture composed from what he knew of the country and coloured by his imaginative geniality.

A similar association of two English families with Australia provides the title of the novel, *The Hillyars and the Burtons*, and it contains similar descriptive material. The final portion of *Reginald Hetheridge* introduces Australian subject-matter. *Old Travels Re-narrated* mentions early Australian voyages, and the *Hornby Mills* collection includes items relating respectively to the explorers Sturt and Eyre, contained also in a reprint of *The Boy in Grey* (1895). *Hetty and Other Stories* includes a bushranging story, "The Two Cadets".

**Kingsmill, Stanley**

*Fiction*

Widgee: Adventures in the Wild Australian Bush. Illust. (Lond., Westall.) 1919.

**Kingston, William Henry Giles**

*Fiction*

How to Emigrate, or The British Colonists: A Tale for all Classes. (Lond., Grant.) 1850.

The Emigrant's Home, or How to Settle: A Story of Australian Life for all Classes. (Lond., Groombridge.) 1856.

The Gilpins and Their Fortunes: An Australian Tale. (Lond., S.P.C.K.) 1865.

Peter Biddulph: The Rise and Progress of an Australian Settler. (Lond., Sunday School Union.) n.d.

Australian Adventures. (Lond., Routledge.) 1884.

Other works deal with the South Seas.

**"Kington"**

*Fiction*

Leona: A Realistic Sporting Novel. (Melb., printed by Kemp & Boyce.) 1887.

**Kinmont, Joan Audrey**

*Poetry*

This, My Son. (Hobart, Oldham, Beddome & Meredith.) 1943.  
Other editions.

Comes Freedom. (Hobart, Oldham, Beddome & Meredith.) 1945.

Author of books for children.

**Kirby, James**

*Fiction*

Old Times in the Bush of Australia: Trials and Experiences of Early Bush Life in Victoria During the 'Forties. (Melb., G. Robertson; Ballarat, Vic., James Curtis.) 1895.

**Kirby, Reginald**

*Fiction*

Basing House. 2nd ed. (Melb., Gordon & Gotch.) 1943.

Beaughtier. (Syd., Australasian Publ. Co.) 1943.

Pearl Harbor Pilot. (Melb., Norris & Walker.) 1944.

Mission 101. (Syd., Bookstall.) 1944.

One Man Alone: A Story of the War and After. (Syd., W. Brooks.) 1944.

Assignment to Japan. (Syd., Bookstall.) 1945.

Land of the Living Dead. (Syd., distrib. by Gordon & Gotch.) 1945.

The Sacred Stone. (Syd., New Order Publications.) 1945.

Secret of Circle 16. (Syd., distrib. by Gordon & Gotch.) 1945.

So Lovers Dream. (Syd., New Order Publications.) 1945.

Underworld Feud. (Syd., distrib. by Gordon & Gotch.) 1945.

Strange Destiny. (Syd., New Order Publications.) 1945.

The Unbroken Heart. (Syd., New Order Publications.) 1945.

The Man Who Didn't Die. (Syd., distrib. by Gordon & Gotch.) 1945.

Zacro the Deathless. (Syd., New Order Publications.) 1946.

Girl of the Sierras. (Syd., New Order Publications.) 1946.

Dawn Journey: An Historical Romance. (Syd., Collins.) 1947.

The Narrow Gate: An Historical Romance. (Syd., Collins.) 1948.

Wind of the Morning. (Lond., Collins.) 1950.

**Kirkham, Mrs T.** ("Kyra Keith")

*Fiction*

Pains and Penalties. (Melb.) 1899.

**Kirmess, C. H.**

*Fiction*

The Australian Crisis. (Melb., G. Robertson.) 1909.  
Engl. ed. (Lond., Scott.) 1909.

**Kirwood, Albert Ernest Maldon**

*Anthology*

A Book of Queensland Verse. Chosen by J. J. Stable and A. E. M. Kirwood. With critical introd. by Stable and biographical notes by Kirwood. (Brisb., Queensland Book Depot.) 1924.

Published in connection with the Queensland centenary celebrations.

**Kitz, Henry Walter**

*Poetry*

Everyday Life Thoughts in Verse. (Syd., A. E. Roberts.) 1902.

Wayside Muses. (Syd., A. E. Roberts.) c. 1906.

Bill's Story and Other Verses. (Syd., J. H. Roberts.) c. 1907.

My Old Friends and Other Verses. (Syd., Epworth.) c. 1908.

The Story He Told To Me! and Other Verses. (Syd., J. H. Roberts.) 1910.

The Great Lemon King and Topical Verses. (Syd., T. G. Carey.) 1911.

The Lost Titanic and Other Verses. (Syd., T. G. Carey.) ?1913.

Some dates as suggested in Serle's *Bibliography*.

**Knaggs, Samuel Thomas**

*Essays*

Recreations of an Australian Surgeon. (Syd., W. M. Maclardy.) 1888.

Human Fads, Foibles, Fallacies, Fallibilities, etc. (Syd., Angus & Robertson.) 1898.

*Fiction*

Dr Le Lion, Clairvoyant: Confessions of a Vagabond Life in Australia as Narrated by Maiben Brook. (Syd., Angus & Robertson.) 1895.

Author of several medical works.

**Knibbs, Sir George Handley**

*Poetry*

Voices of the North and Echoes of Hellas. (Lond., Rivers.) 1913.

Knibbs was Commonwealth Statistician, 1906-21. He organized the *Commonwealth Year-book*, and was the author of technological and mathematical works, including *The Mathematical Theory of Population* (1917).

**Knight, Clifford**

*Fiction*

The Affair of the Sixth Button. (Syd., Invincible Press.) 1948.

**Knight, Hattie** (Mrs J. W. Leckie)

*Essays*

Candour and Cant. (Melb., Robertson & Mullens.) 1931.

**Knight, J. Wallace**

*Fiction*

The Ritualist: A Story of the Church of England. Illust. (Melb., Edgerton & Moore.) 1900.

**Knight, John**

*Poetry*

One People, One Destiny and Other Poems. (Maryborough, Alston & Co.) 1894.

**Knights, Lilian R.**

*Fiction*

The Rose of Dawn: A First Century Story. (Lond., Jarrold.) 1898.

The Romance of Simghurd. (Melb., G. Robertson.) 1912.

*Poetry*

These Little Ones. (Geelong, Vic., Deller.) n.d.  
Verse and prose.

**Knightsbridge Papers: An Adelaide Magazine.** (Adel., Vardon & Prichard.) 1889.

Only two numbers were published. The contributors included E. E. Cleland, G. H. Cossins, Flett Graeme, and H. M. Needham.

**Knott, James**

*Fiction*

Gaffer Green. (Syd., G. Robertson.) 1895.

The Mystery of Poplar Walk. (Syd., Dymock's.) 1897.

Author of "Charlie's Uncle, or Leaves of Night Life", and "Dr Ellerton, or The Singular Story of a Sydney Surveyor".

**Knowles, Conrad**

*Drama*

Salathiel, or The Jewish Chieftain: A Drama in Three Acts. (Syd., T. Trood.) 1842.

Performed for the first time at the Royal Victoria Theatre, Sydney, on 4th August 1842, for the benefit of Mrs Knowles.

**Knowles, Josephine**

*Fiction*

Leaves in the Wind. (Melb., Wyatt & Watts.) 1940.

**Knowles, Marion Miller**

*Fiction*

Country Tales and Sketches. (Melb., Edgerton & Moore.) 1896.

Barbara Halliday: A Story of the Hill Country of Victoria. (Melb., G. Robertson.) 1896.

Shamrock and Wattle Bloom: A Series of Short Tales and Sketches. (Melb., Edgerton & Moore.) 1900.

Corinne of Corall'a Bluff: A Seashore Tale. (Melb., Linehan.) 1912.

The Little Doctor: An Australian Story. (Melb., Varley.) 1919.

The House of the Garden of Roses. (Melb., J. F. Bracken.) 1923.

Meg of Minadong: An Irish-Australian Romance. (Melb., Vidler.) 1926.

Pierce O'Grady's Daughter. (Syd., Pellegrini.) 1928.

Pretty Nan Hartigan. (Syd., Pellegrini.) 1928.

The Wonder Find at Power's Luck: A Mining Tale of the Seventies. (Syd., Pellegrini.) 1929.

The titles of novels, not published in book form, and other bibliographical and biographical details, will be found in J. R. Stevens's *Adam Lindsay Gordon and Other Australian Writers* (1937), pp. 44-50.

*Poetry*

Songs from the Hills. (Melb., Lond., Melville, Mullen & Slade.) 1898.  
4th ed. (Melb., Vidler.) 1919.

Fronds from the Blacks' Spur. (Melb., G. Robertson.) 1911.

Roses on the Window Sill. (Melb., Varley.) 1913.

A Christmas Bouquet. (Malvern, Melb., H. Mullin.) 1914.

Songs from the Land of the Wattle. (Malvern, Melb., H. Mullin.) 1916.

Songs from the Heart: Christmas Flowers of Verse. (Malvern, Melb., W. H. Bennett.) 1917.

Christmas Bells. (Malvern, Melb., H. Mullin.) 1919.

Love, Luck and Lavender. (Malvern, Melb., H. Mullin.) 1919.

Ferns and Fancies. (Malvern, Melb., H. Mullin.) 1923.

Selected Poems. Preface by James McRae. (Melb., Arrow Printery.) 1935.

Marion Miller, who afterwards wrote under her married name as Marion Miller Knowles, was born at Wood's Point, Victoria, and was for some time a school-teacher. She died in 1949. For many years she was a popular contributor of prose and verse to Australian journals. Her poetry gives expression to simple experience, much of it connected with bush places, some of it in a devotional strain. A number of her short stories originally appeared in the *Australasian* under the pen-name of "John Desmond". The novels are romances of sentiment, written in simple language, with a religious trend related to the ministrations of the Roman Catholic Church in Victorian country places.

**Knowles, Vernon**

*Fiction*

Bypaths. (Adel., Hassell.) 1921.

Prose and verse.

The Street of Queer Houses and Other Tales. Illust. (Lond., Wells, Gardner.) 1925.

American ed. 1924.

Beads of Coloured Days: A Study in Behaviour. (Lond., Wells Gardner.) 1926.

Here and Otherwhere. Illust. (Lond., Holden & Hardingham.) 1926.

Short tales.

Silver Nutmegs. Decorations by Eric Bailey. (Lond., Holden & Hardingham.) 1927.

Short tales. Contains "The Ladder", republished separately.

The Ladder. (Lond., Mandrake Press.) 1929.

Pitiful Dust: A Study in Frustration. (Lond., Lane.) 1931.

Eternity in an Hour: A Study in Childhood. (Lond., Collins.) 1932.

Two and Two Make Five. (Lond., Newnes.) 1935.

Love is My Enemy. (Lond., Hammond.) 1947.

*Poetry*

Songs and Preludes. (Adel., Publishers Limited.) 1917.

Lamps and Vine Leaves: An Anthology by Three Hands [i.e., Charles R. Jury, V. F. Knowles and E. J. R. Morgan.] (Melb., Australasian Authors' Agency.) 1919.

Poems. (Lond., Gardner, Darton.) 1925.

The Ripening Years. (Lond., Holden & Hardingham.) 1927.

Prince Jonathan: A Dramatic Lyric. (Lond., Simpkin Marshall.) 1935.

Vernon Frank Knowles was born at Adelaide in 1899, and educated at Pulteney Grammar School and the University of Western Australia. After a short period as a young man on the staff of the Adelaide *Register* he went to England, and his books are mainly a product of his residence there. They blend fantasy or allegory with modern elements, and their connection with his native land consists mainly of some personal revelation of childhood in *Eternity in an Hour*. He is author also of *The Experience of Poetry* (1935).

#### Knox, James

##### *Poetry*

Poetic Trifles. (Hobart Town, S. A. Tegg.) 1838.

Contributed to the *Hobart Town Magazine* (1833-4) several poems not included in this book.

James Knox, in his introduction to this small collection, refers to it as the first book of poetry published in Tasmania. He was either unaware of the satire by "Pindar Juvenal" (q.v.), which preceded it, or did not regard that work as poetry in the same sense. In keeping with the nostalgia permeating his poems, he returned to England, and died in 1865 at Annerly, in Surrey. *See also* Morris Miller's *Pressmen and Governors* (1952).

#### Knox, Thomas Wallace

##### *Fiction*

Lady Hetty: A Story of Australian and Scottish Life.

Boy Travellers in Australasia. (N.Y., Harper.) 1899.

"Kodak". *See* O'Ferrall, Ernest.

#### Kotze, Stefan von

##### *Fiction*

Australische Skizzen. (Germany.) 1903.

Translated by L. L. Politzer as *Australian Sketches* (Melb., Pan Publishers), 1945. Originally contributed in English to Australian newspapers. German version by the author.

Born in Oschersleben in 1869, Kotze worked as a journalist in Australia for some years. He died in 1909. Other works include *Von einer neuen Literatur* (1900) (which includes translated stories by Lawson, Dowell, O'Reilly, and others), *Papua's Kultur Morgen* (1905), *Reise Skizzen vom Orient*, and *Afrikanischer Küstenbummel*. Novels, *Die Antipoden* (1906), and *Gift des Vergessens* (1910).

"Kurabubula". *See* Hamlet, W. Mogford.

"Kuz". *See* Dunn, F.



# L

"L.B.". *See under* Princess.

**Lack, Clem Llewellyn**

*Poetry*

The Fields of Amaranth and Other Poems.  
(Brisb., Watson, Ferguson.) 1936.

**Lackerstein, Lily J.**

*Fiction*

My First Venture. (Syd., Leisure Moments Co.)  
1901.  
Short stories and essays on general topics.

**Ladds, Isabel Dulcie** (*Mrs Samuel Charles Ladds, née Dunlop*)

*Fiction*

The Lighted Window and Other Stories. (Brisb., Bunyip Press.) 1944.

Marriage is Monotonous and Other Stories.  
(Brisb., Bunyip Press.) 1944.

**Ladies' Almanack, 1858:** The Southern Cross, or Australian Album and New Year's Gift. Compiled by Caroline Dexter (*née Harper*). (Melb., W. Calvert.) 1858.

The title continues: "The First Ladies' Almanack Published in the Colonies, Respectfully Inscribed to the Ladies of Victoria by the Authoress".

Caroline Harper (*Mrs William Dexter*) was born at Nottingham in 1819 and educated in France. She married about 1843 the artist William Dexter. The Dexters came to Australia in 1852, and lived for a short time in Sydney, moving to Bendigo in 1853. In 1856 they resided in Gippsland, where Caroline Dexter compiled the *Ladies' Almanack*. Conjointly with Harriet Clusby (who died in London in 1931, aged 100 years), she issued the two numbers of the *Interpreter* (Melb. 1861). William Dexter died in Sydney in 1860, and in the following year Mrs Dexter married William Lynch, a pupil of Dexter's. She died in 1884.

"Lady, A"

*Poetry*

The Angel of the Desert and Other Poems, by A Lady. (Windsor, Melb., J. E. Tarrant.) 188-.

**Lady Galway Belgium Book.** (Adel., Hussey & Gillingham.) 1916.

The contributors to this anthology include Lady Galway, W. Jethro Brown, H. W. Uffindell, Doris E. Jones, A. Gifford, P. M. Glynn, A. F. Booth, K. Langlosh Parker, Henry Howard, Florence Hayward, G. A. Barnes, H. Angas Parsons, R. N. Finlayson, Louise Brown, G. C. Henderson, E. E. Cleland, A. A. Simpson, H. Darnley Naylor, Evelyn Goode, Nora Kyffin Thomas, E. H. Davies, Winnifred Scott, J. Sadler, Admiral Creswell, J. M. Black, Sir William Sowden, and M. G. Skipper.

"Lady in Australia, A"

*Fiction*

Memories of the Past, by A Lady in Australia. (Melb., W. H. Williams.) 1873.

On the title-page of the copy in the Public Library, Melbourne, is a MS. note, "by Annie Maria Dawbin".

"Lady in the New England District, A". *See under* Fatal Quest.

"Laggard, Lionel". *See* Lumsden, Daniel Fraser.

**Lahey, Edith**

*Poetry*

Verses. (Lond., St Catherine Press.) 1938.

**Lake, Joshua**

*Anthology*

Childhood in Bud and Blossom: A Souvenir Book of the Children's Hospital Bazaar. Compiled and edited by J. Lake. (Melb., Atlas Press.) 1900.

The contributors include J. Lake, A. B. Paterson, R. Murray-Smith, Ada Cambridge, Mary Gaunt, John Sandes, Donald Macdonald, J. B. O'Hara, T. G. Tucker, E. E. Morris, Alex Sutherland, W. T. Reay, C. J. Lingham, and A. T. Woodward.

*Drama*

Vercingetorix, or Love and Patriotism: A Lyric Drama in Three Acts, by M. Mainiel. Music by Henri Kowalski, the English Libretto by J. Lake. (Melb., W. H. Williams.) 1881.

Performed in English for the first time at the Town Hall, Melbourne, on 24th September 1881.

**Lake, Octavius**

*Poetry*

The Era of Joy: Musings on the Incarnation. Foreword by Charles Martin. (Adel., Hussey & Gillingham.) 1905.

"Laker, Jane". *See* Musgrave, Alice.

"Lambda". *See* Little, William.

**Lambert, Elisabeth** (*Mrs Patrick Terpening*)

*Poetry*

Insurgence. (Syd., Viking Press.) 1939.

The Map. (Syd., Viking Press.) 1940.

Poems. (Syd., Viking Press.) 1943.

**Lambert, Henry James** ("Scrutator")

*Fiction*

One Thing and Another, by Scrutator. (Perth, C. H. Pitman.) 1933.

**Lamond, Henry G.**

*Fiction*

Tooth and Talon: Tales of the Australian Wild. (Syd., Angus & Robertson.) 1934.

Amathea: The Story of a Horse. (Syd., Angus & Robertson.) 1937.

American ed., entitled *Kilgour's Mare*. (N.Y., Morrow.) 1943.

Brindle Royalist: A Story of the Australian Plains. Illust. (N.Y., Morrow.) 1946.

Aust. ed. (Syd., Angus & Robertson.) 1947.

White Ears the Outlaw: The Story of a Dingo. (Syd., Angus & Robertson.) 1949.

Lamond is also the author of *Horns and Hooves: Handling Stock in Australia* (1931), *An Aviary on the Plains* (1934), and *Tarivaro to Ross Roy: History of the Ross Munro Family in Australia* (privately printed, 1943).

Henry George Lamond, born in 1885 at Carl Creek, north Queensland, was educated at Brisbane Grammar School and Gatton Agricultural College, and has had a varied experience, from horse-breaking to manager, on stations in Queensland. He has contributed animal stories, in which he specializes, to American as well as Australian journals. Some of these are collected in *Tooth and Talon*. Subsequent books treat their themes more expansively, with descriptions of the relative bush background.

**Lamont, Mrs Ruby Pemberton**

*Fiction*

Makala Farm: A South African Romance. (Syd., Stephensen.) 1934.

Mrs Lamont also wrote under the pseudonym of "Ruby Pemberton".

"Lanark, David". See Marten, J. Chisholm.

**"Lancaster, G. B."**

*Fiction*

Sons o' Men. (Lond., Melrose.) 1904.

Another ed. (Lond., Hodder & Stoughton.) 1914.  
Aust. ed. (Syd., Stephensen.) 1934.

The Spur to Smite. (Lond., Melrose.) 1905.

The Tracks We Tread. (Lond., Hodder & Stoughton.) 1907.

The Altar Stairs. (Lond., Hodder & Stoughton.) 1908.

Another ed. 1914.

Jim of the Ranges. (Lond., Constable.) 1910.

Another ed. (Lond., Nelson.) 1922.

The Honourable Peggy. (Lond., Constable.) 1911.

The Law Bringers. (Lond., Hodder & Stoughton.) 1913.

Another ed., entitled *The Eternal Struggle*. 1924.

Fool Divine. (Lond., Hodder & Stoughton.) 1917.

The Savignys. (Lond., Hodder & Stoughton.) 1918.

Pageant. (Lond., Unwin; Syd., Endeavour Press.) 1933.

The World is Yours. (Lond., Unwin; Syd., Endeavour Press.) 1934.

Promenade. (Syd., Angus & Robertson.) 1938.

Another ed. (Lond., Lane.) 1940.

"The Story of Wi" included in E. C. Parnell's *Stories of the South Seas* (1928).

Grand Parade. (Lond., Lane.) 1943.

Another ed. 1944.

Also published in Denmark, the United States, and Sweden.

"G. B. Lancaster" is the pen-name which was used by Edith Joan Lyttleton. She was born on 18th December 1874 at Campbell Town, Tasmania. When she was a child her parents took up land on the Canterbury Plains in the south island of New Zealand, and she lived there, with visits to Australia, until 1908. The family moved to England, and she travelled extensively, spending some time in Canada, and later revisiting Australia and New Zealand. She died in England in 1945.

*Sons of Men* consists mainly of stories of outdoor life in New Zealand. A. G. Stephens, while admitting its vigour, complained of its "uncouth verbiage". He found similar fault with *A Spur to Smite*, but discerned signs of the simplification of style which improves later books without loss of the author's natural verve. In *A Spur to Smite* the literary ambitions of a young man working on a sheep station lead to a bargain whereby, as a condition of his employer's financial help, he is to put himself at the disposal of the latter if he fails. This not very credible contract is followed by events in Sydney and the islands leading to the exaction of the penalty. *The Tracks We Tread* is a story of pioneering in New Zealand. *The Altar Stairs* follows the fortunes and moral problems of a trader in the Pacific. *Jim of the Ranges* has its setting in the border country of north-eastern Victoria, the principal character being a trooper of forceful integrity amidst the rough life of the place. In *The Honourable Peggy* the rivalry of two young men for a girl's preference and for that of their guardian leads to a motor trip providing descriptions of notable places throughout Britain. *Fool Divine* weaves a romance round an idealist's efforts to combat yellow fever in Central America. Canada is the scene of *The Law Bringers* and *The World Is Yours*. The author claimed authenticity for the former as an account of the North-West Mounted Police.

Fifteen years elapsed between *The Savignys*, a novel of English family life, and the next novel, *Pageant*. In writing this the author drew on the records of her own family. Her grandfather's father was an officer of the guard in attendance on the King in the palace of Versailles at the time of the Revolution. Later he became Governor of French Guiana at Cayenne. In that region his daughter, Marie Hyacinthe Genevieve, met and married Captain Wood, an English officer, then abroad with an expeditionary force. He fought in the battle of Waterloo, retired after further service, and in 1826 came with his wife to Tasmania. They are represented in *Pageant* as Captain and Madam Comyn, and there are corresponding parallels of characterization, notably the son, Mabile, by his actual name. The story begins with their arrival and extends into the early years of the twentieth century, presenting the social development of Tasmania as a colourful pageant, with the characters as its symbols, though they are by no

means mere puppets. Foremost is Madam herself. Wittily practical, persistent and courageous, she had "married the captain at fourteen and followed the drum (and him) through the Napoleonic wars", and she "found few things incapable of being dealt with so long as one kept one's head". Her husband, the captain, is a less subtle person, as shown by his outbursts against transportation, leading to estrangement of his old friend, the rather self-important James Sorley, who, in the earliest days of his colonial life, "even yarded sheep in a silk hat. He was that sort." The characters of the Comyn children develop naturally with the story—the eldest son, William, dull and painstaking, "always stern in the wrong places"; Oliver, "an enchanted child was Oliver, always picking up dust where he saw jewels"; and the dashing Mabile. In the next generation comes Jenny, daughter of William and his wife, the submissive, unimaginative Susan—"a nymph, this Jenny, but one who has played late with Puck in the woods and caught through green twilights the flash of a satyr dancing, and rather hopes to see him soon again". Madam's traits flash out in Jenny, as when she reflects that "Women generally accept what is; and if they squabble, it is generally with one another and not with God." Her independence foreshadows the spirit of a coming generation of Australians. In the background is the convict population, more prominently Snow, an artist, of good family and well educated, who, in his hatred of the society that has degraded him, turns bushranger and is killed. "One does not colonise without a heart-break," muses Madam.

The old world was for ever gone, and the new stood stark about her; a queer sour devil of a world, where the brutish eyes of beaten men came and went in the deep bush, watching, watching; and gentlemen and ladies, proud in silk and broadcloth, drove their four-in-hands, gave rollicking toasts, loved, bred up their children . . . and never forgot those watching eyes.

In the course of the story the transportation of convicts to Australia ceases.

*Promenade* represents settlement in New Zealand typified through three generations of the Lovel family, in a manner resembling that of *Pageant*. The author's last book, *Grand Parade*, uses the same method for an imaginative interpretation of the development of Nova Scotia. She had intended to extend the series with a comparable study of each of the British Dominions.

#### "Lancelot Lance"

##### Fiction

Hortense: A Study of the Future. (Melb., Sands & McDougall.) 1906.

#### Landolt, Esther

##### Fiction

Ewige Herde. (Zürich, Humanitas Verlag.) 1942.

Namenlos. (Zürich, Humanitas Verlag.) 1947.

Esther Landolt, a Swiss writer whose works are in the German language, married Dr Moritz Meyer and came with him to Melbourne in 1937. She died there in 1943 at the age of 50 years. *Ewige Herde*, with its action in the sheep country of the Western District of Victoria, takes its title from the perpetuation, through all human vicissitudes, of the flock, and the circumstances of pastoral life which this imposes. In *Namenlos* a Swiss foundling comes to Australia and has a varied experience in town and country. The manuscript of the latter work was unfinished when the author died, but, with her notes as a guide, a Swiss writer provided the concluding chapters. Esther Landolt was author also of two novels of Swiss life, *Das Opfer* (1937), and *Delfine* (1939), which was awarded the Schiller Prize by the Swiss Authors' Society.

#### Lane, Dorothy F.

##### Fiction

The Temple of Cray. (Lond., Hutchinson.) 1928.

"Lane, Laura M.". See Luffmann, *Mrs Laura Bogue*.

Lane, Lauretta Maria. See Luffmann, *Mrs Laura Bogue*.

#### Lane, N. O. ("N.O.L.")

##### Poetry

The Times: A Satire by N.O.L. (Syd., F. Cunningham.) 1884.

Also attributed to "N. O. Law".

#### Lane, Richard Donald

##### Fiction

The Romance of Old Coolgardie. Illust. (Perth, Wigg.) 1929.

#### Lane, William ("John Miller")

##### Essays

Selections From the Writings of Tohunga (William Lane). (Auckland, Wilson & Horton.) 1917.

Reprinted from the *New Zealand Herald*.

Published posthumously.

##### Fiction

The Working Man's Paradise: An Australian Labour Novel, by John Miller. (Syd., Brisb., Edwards, Dunlop.) 1892.

Contains a poem, "The Vision of Labour", by F. J. Broomfield. A socialistic novel set in Sydney during 1888-9 and connected with the Queensland strike of 1891.

Another ed. (Syd., Cosme Publ. Co.) 1948.

Advertisement announced the publication of *In New Australia: Being Nellie Lawton's Diary of a Happier Life*, by John Miller, continuing the story of the hero and heroine of *The Working Man's Paradise*. Born at Bristol in 1861, Lane migrated to Australia in the eighteen-eighties and became a journalist. He was the founder of the *Queensland Worker* and an early leader in Australian labour politics. He was well known as the organizer of "New Australia" in Paraguay in 1893. He edited the *New Zealand Herald*, 1913-17, and died in 1917. See Stewart Grahame's *New Australia* (1910), and *Where Socialism Failed* (1912); also Lane's biography, and Lloyd Ross's *William Lane and the Australian Labor Movement* (1937).

**Lang, John***Fiction*

*The Wetherbys, or Chapters of Indian Experience.* (Lond., Chapman & Hall.) 1853.

*Too Clever by Half, or The Harroways.* (Lond., Ingram.) 1853.  
Aust. ed. (Melb., Cole.) n.d.

*Too Much Alike, or The Three Calendars.* (Lond., Ward Lock.) 1854.  
Aust. ed. (Melb., Cole.) n.d.

*The Forger's Wife, or Emily Orford.* (Lond., Ward Lock.) 1855.

Another ed. (Lond., W. Tegg.) 1859.

Another ed., entitled *Assigned to His Wife.* (Lond., Ward Lock.) n.d.

Aust. ed. (Syd., Bookstall.) n.d.

Another Aust. ed., entitled *The Convict's Wife: A True Tale of Early Australia.* (Hobart, J. Walch.) n.d.

*Will He Marry Her?* (Lond., Routledge.) 1858.

*Captain Macdonald or Haps and Mishaps at Capias Castle.* (Lond., Ward Lock.) 1858.

*The Ex-Wife.* (Lond., Routledge.) 1858.

*My Friend's Wife, or York, You're Wanted.* (Lond., Ward Lock.) 1859.

*The Secret Police, or Plot and Passion.* (Lond., Ward Lock.) 1859.

Sub-title on cover reads "or Fouché Outdone".

*Botany Bay, or True Stories of the Early Days of Australia.* (Lond., W. Tegg.) 1859.

Another ed., entitled *Clever Criminals, or Recollections of Botany Bay.* (Lond., Ward Lock.) 1871.

Other English editions have been entitled *Remarkable Convicts*.

Australian editions, entitled *Botany Bay, or True Tales of Early Australia*, have been published by E. W. Cole, Melb. and J. Walch & Sons, Hobart, etc. The headings of left-hand pages of these editions read "Clever Criminals". The sheets were apparently those of the English editions of Ward Lock.

Another Aust. ed., entitled *Fisher's Ghost and Other Stories of the Early Days of Australia.* (Melb., Cole.) c. 1920.

Lang was also author of *Wanderings in India and Other Sketches of Life in Hindoostan* (1859).

John Lang was born at Parramatta, New South Wales, about 1817. After attending Sydney College he went to Cambridge in 1838 and qualified as a barrister. He returned to Sydney in 1841 and practised there until the following year, when he went to India and was successful in his profession, but became a journalist. He died in India in 1864. Though he was the first Australian-born author to publish works of fiction, his books were written after he left his native land. Some of them were very popular. A twelfth edition of *Too Clever By Half* appeared in 1878. The two Australian books, *The Forger's Wife* and the *Botany Bay* collection of stories, each ran to several editions under varied titles. The contents of the latter contain references to actual persons and events.

**Lang, John Dunmore***Poetry*

*Aurora Australis, or Specimens of Sacred Poetry for the Colonists of Australia.* (Syd., G. Eager.) 1826.

*Specimens of an Improved Metrical Translation of the Psalms of David, Intended for the Use of the Presbyterian Church in Australia and New Zealand: With a Preliminary Dissertation and Notes Critical and Explanatory.* (Philadelphia, U.S.A.) 1840.

From advertisement of the *Poems, Sacred and Secular* (1873), which includes a few of the Specimens.

*Poems: Sacred and Secular: Written Chiefly at Sea Within the last Half-century.* (Lond., Sampson Low.) 1872.

Aust. ed. (Syd., W. Maddock.) 1873.

Lang was the author of numerous books and pamphlets on Australian history, politics, and theology. His works include *View of the Origin and Migrations of the Polynesian Nation* (1834), *Historical and Statistical Account of New South Wales as a Penal Settlement and as a British Colony* (2 vols, 1837), *Transportation and Colonization* (1837), *Philipsland* (1847), *Freedom and Independence for the Golden Lands of Australia* (1852), and *Australian Emigrant's Manual* (1852).

The poetry of John Dunmore Lang is of interest chiefly for its connection with the beginnings of Australian literature. He was prominent in the early public life of New South Wales as clergyman, parliamentarian, and for his advocacy of Australian republicanism. He was born in Scotland in 1799, and with a D.D. degree came to Sydney in 1823 as a minister of the Presbyterian Church, of which he eventually became Moderator for New South Wales, and, except for several visits to Europe, remained there until his death in 1878. His *Poems: Sacred and Secular* includes substantially the contents of the earlier volumes. Much of his poetry has subject-matter of an admonitory tone in keeping with his vocation, but there are elements of satire and humour as well, also translations from Greek and German and even from dialects of the aborigines. He edited successively the *Colonist* (1835-40), the *Colonial Observer*, and the *Press*, and was the author of various works of serious interest indicated above. His life is the subject of a monograph, *John Dunmore Lang, a Fighter for the Right* (1923), by Thomas Tait.

**Lang, Mary***Poetry*

*Strange Battalion and Other Poems.* (Lond., Dent.) 1933.

*Tom Groggin and Other Poems.* (Lond., Dent.) 1936.

Mary Scarvell Lang (Mrs Gordon Spencer) was born at Elizabeth Bay, Sydney, in 1914, and educated at convent schools in Sydney and London. She writes, from experience afloat, of sailing ships, "white brides of the sea", and of the land, as in "Cooma", an effective word-picture in sonnet form of the township, and expresses her alert feeling in a proficient variety of lyrical forms.

**Lang, Robert Stephen***Poetry*

*A Quartette of Patriotic Songs.* (Brisb., Morcom's.) 1914.

**Lang, William Henry**

*Fiction*

*The Thunder of the Hoofs.* (Lond., J. Long.) 1909.

Dr W. H. Lang, a brother of Andrew Lang, was sometime editor of the *Pastoralists' Review*. He was the author of *Australia*, a pageantry of Australian life, with drawings by G. W. Lambert (1908), and with K. Austin and S. McKay edited *Racehorses in Australia* (1922).

**Langford, Grace**

*Fiction*

*Werona: A Romance of Australian Domestic Life.* (Lond., Remington.) 1893.

**Langlands, Mabel**

*Poetry*

*Poems of a Young West Australian.* (Perth, Paterson's.) 1939.

**Langley, Eve**

*Descriptive*

*The Pea Pickers.* (Syd., Angus & Robertson.) 1942.  
U.S.A. ed., entitled *Not Yet the Moon.* (N.Y., Dutton.) 1946.

Eve Langley (*Mrs H. Clark*) was born at Forbes, New South Wales, and educated at Fiefield School. The family moved to Molong, and then to Gippsland in Victoria, and afterwards to Dandenong. She followed them to New Zealand in 1930. *The Pea Pickers*, which won the S. H. Prior Memorial prize in 1941, is an account of her doings in company with her sister when the seasonal occupation indicated by the title takes them from their home in Dandenong to Southern Gippsland, and back there again after some months in the more northerly hop-growing district. Dressed, for the most part, in men's clothes, they go by the name of Steve and Blue. The narrative is told in the first person. Its vivid sketches of the people and circumstances are written in an energetic style expressive of an imagination so intense as to be sometimes almost oracular. The strident singing of an Italian working in the hop-fields is "Man, standing in light, on the very summit of the earth, and returning to the sun, through his voice, the light that it has put into him." The author finds a similar stimulation in aspects of the bush:

We went farther in to where the creek ran and ferns stretched for yards, and farther we went to where the foxes sat eating beneath the logs, and came at last to where the range stared down into the eyes, giving its hypnos to my hypnos, answer for answer, begging me to cling to it and follow it, none other, pleading that it had a mystical "Yes" which it would one day shout to me, so bringing me to blend with it for ever.

That sybilline quality mixes with matter-of-fact details and a drollery lightening the account of the discomforts the two girls endure for the sake of the experience they seek in earning a living. Many of the rhapsodic passages have a more poetic

effect than the author's interspersed verses, which, by comparison, are less spontaneous. At one point there is the comment that "all our self-importance is just self-preservation gone mad", but generally the ideas of life expressed are intuitive, without any philosophic hesitations, and the whole sweeps along, carrying powerfully and buoyantly its flamboyance and even flourishes of farcical comedy. The author confesses, as a "chronic complaint", her desire to be loved, which nevertheless she herself twits as "the strong marriageable readiness in me, which I miscall, 'the sorrow of life'".

**Langloh Parker, K.** *See* Stow, Catherine Somerville.

**Langsford, Dorothy M.**

*Fiction*

*The Water Babies and Other Stories.* (Adel., Hussey & Gillingham.) 1913.

*Cohee of Glenowie: An Australian Story.* (Adel., Gillingham.) 1922.

*The Outlaw, or The Dawning of the Morning: An Australian Story.* (Lond., Epworth.) 1925.  
Contains some original lyrics.

*Sun-chased Shadows: An Australian Story.* (Lond., Epworth.) 1927.

*Dan of the Ridge.* (Lond., Epworth.) 1928.

Dorothy Langsford was born in 1896 at Mintaro, South Australia, and educated at the Methodist Ladies' College, Wayville, Adelaide. At the age of 11 years she wrote fairy stories which were accepted by a weekly newspaper and afterwards published under the title of *The Water Babies* (1913). She studied art under James Ashton.

**Lanyon, William**

*Poetry*

*Odes of Folly: An Attack on the Citadel of Orthodox Spelling.* (Melb., Fraser & Jenkinson.) 1911.

"Melburn" is the spelling of the imprint.

**Lapham, H.** *See* under Wood, *Mrs Susan Nugent*.

**Larsen, Louisa.** *See* Lawson, Louisa.

**Latham, F. Gertrude**

*Drama*

*Australia's Past: A Mystery Play.* (Fremantle, Porter & Salmon.) 1910.

**La Trobe, John Antes**

*The Solace of Song: Short Poems suggested by Scenes Visited on a Continental Tour, Chiefly in Italy.* [Anon.] (Lond., Seeley & Burnside.) 1837.

Attributed to C. J. La Trobe in the *British Museum Catalogue* and the *London Catalogue*, 1814, but *Serie* later identified J. A. La Trobe as the author.

John Antes La Trobe was an English clergyman who published also *Sacred Lays and Lyrics* (1850), and other books on church music and sermons. Charles Joseph La Trobe (1801-75), his brother, was Superintendent of Port Phillip and Lieutenant-Governor of Victoria (1839-54).

Laurence Struillby. *See under* Graham, John (1).

"Laurier, Don". *See* Sizer, Laurence.

Lavater, Louis

*Anthology*

The Sonnet in Australasia: A Survey and Selection. Introd. and notes by L. Lavater. (Melb., Vidler.) 1926.

*Poetry*

Blue Days and Grey Days: A Book of Sonnets. (Melb., Endacott.) 1915.

A Lover's Ephemeris. (Melb., Endacott.) 1917.

This Green Mortality. (Melb., Endacott.) 1922.

Louis Lavater, born at St Kilda, Melbourne, in 1867, professionally a musician, was secretary of the Centennial Exhibition Orchestral Committee in 1888, and, among various subsequent activities in the sphere of music, was an examiner for the Musical Society of Victoria and carried out similar duties there and elsewhere for other organizations. He died in 1953. His numerous musical compositions include *Swagman's Treasure: Five Camp-fire Ditties* (1937), in which he took the words of some old bush songs from A. B. Paterson's collection in "an attempt to give them simple tunes of their own". His compilation, *The Sonnet in Australasia*, is indicative of a special interest in the form, manifested also in the fact that his first and second books consist of sonnets, except for the "Groomsong", an epithalamium of Spenserian flavour at the end of *A Lover's Ephemeris*, and a sestina in the same collection. The form accommodates the smooth fluency of his verse, typified with pictorial effect also in "Day Dream", the first poem in *This Green Mortality*:

*Always I see those hills, the lake, the little town  
That dips one foot in, like an undecided swimmer  
Stirring his mirrored counterpart to tremulous motion;  
Always the grassy path that wanders up and down,  
Threading the forest, dimmer grown and dimmer,  
Till—blue beyond—the ocean;  
The blue, the ever-changing, nay, the changeless sea,  
With the blue everlasting fields of heaven above . . .  
And at my feet this green mortality  
Of life and death and love!*

The poems in that book have this freer movement along with more variety of form, and its rhythms are loosened further in other lyrics, as with the tatterdemalion theme of "The Branches", and in "Dirge for a Dumb Comrade", an elegy, not intimate, but felt without affectation. In his sympathetic comprehension of life, Lavater does not examine it deeply, content to record his impressions, and phases of his own emotional experience, in carefully finished verse.

"Lavender Aster". *See* White, Mrs Emily Illeret.

"Lavender Linter". *See* Alexander, John McKnight.

Law, Archibald

*Drama*

The Message of Hope; a Thesis in Picture and Verse: Tableau Play. (Prahran, Melb., Fraser & Morphett.) 1928.

A previous prose work was entitled *The Message of Hope to a World of Sorrow as Expressed in Buddhism and Christianity* (Melb., 1923).

Nebuchadnezzar, or This Great Babylon: A Spectacular Historical Drama. (Melb., the author.) 1934.

Author of *Our Family Prayer* (1924), and *The Story of Prayer and the Prayer Book* (1924).

Law, Charles Bernard

*Fiction*

Love So Amazing. 1936.

Author of *Verne Stones* (1920)

Law, John Charles

*Poetry*

Rhyming Epitome of the Colonial History of Australia. (Syd., G. B. Philip.) 1928.

Law, Marjorie J.

*Poetry*

Rain Songs. (Melb., Bread & Cheese Club.) 1945.

Author of children's verse.

"Law, N. O.". *See under* Lane, N. O.

Lawlor, Adrian

*Fiction*

Horned Capon. (Melb., Oberon.) 1949.

Author of *Arquebus* (1937).

Lawrence, D. H.

*Fiction*

Kangaroo. (Lond., Secker.) 1923.

*With M. L. Skinner:*

The Boy in the Bush. (Lond., Secker.) 1924.

David Herbert Lawrence was born in 1885 at Eastwood, near Nottingham, England, and died in Venice in 1930. The bibliographical details above are limited to the two books which, as distinct from the total output establishing his reputation as an English novelist, connect him with Australia, where he remained on a visit for some months in 1922. In *Kangaroo* his impressions of the country are put into fiction form and expressed more particularly through the character of the Englishman, Somers, and the latter's association with the democratic political movement. His description of Australian equality is that nobody is better than anybody else, only

better off. Despite some slight incongruities revealing the author as an outsider, the story shows, along with his customarily energetic narrative, faithful observation and insight, as in the apprehension of Australian "sardonic tolerance" and, more mystically, a sense of the primal spirit of the place, its "fern-dark indifference". The astute realization of Australian life is shown in numerous scenes, such as the picture of Sydney streets in the chapter "A Row in Town". There are elements of pungent criticism, but, says Lawrence, "Every continent has its own way and its own needs." Reference to the work in which he collaborated with M. L. Skinner will be found herein under her name.

**Lawson, Bertha Marie Louise** (*Mrs Henry Lawson, née Bredt*)

*Criticism*

Henry Lawson, by His Mates. Ed. by Bertha Lawson and J. Le Gay Brereton. Foreword by Earl Beauchamp. (Syd., Angus & Robertson.) 1931.

Tributes to Lawson by J. Le Gay Brereton, Jack Moses, F. J. Broomfield, Mrs Bertha Lawson, H. E. Boot, E. J. Brady, T. D. Mutch, T. W. Heney, R. Quinn, R. J. Cassidy, Isabell Ramsay, Jim Grahame, V. Marshall, J. and A. Seymour, and other associates.

My Henry Lawson. Illust. (Syd., Frank Johnson.) 1943.

Told by Mrs Lawson and set down by Will Lawson.

**Lawson, Henry**

*Essays*

The Romance of the Swag. (San Francisco, Book Club of California.) 1942. (Guardians of the Pacific: No. One, Australia.)

An essay, with foreword by James Johnson. Limited ed. of 550 copies.

*Fiction. See under heading Short Stories, infra.*

*Poetry*

In the Days When the World Was Wide and Other Verses. (Syd., Angus & Robertson.) 1896.

A large paper edition, limited to 50 copies and containing the author's inscription and portrait, was also issued in 1896. The ordinary edition was reissued many times with slight changes including the addition of the portrait.

2nd ed. (Syd., Angus & Robertson.) 1900. (Snowy River Series.)

Verses, Popular and Humorous. Illust. (Syd., Angus & Robertson.) 1900.

A large paper edition, limited to 58 copies and containing a further poem, "A Song of Southern Writers", was also issued in 1900.

Popular Verses. (Syd., Angus & Robertson.) 1900. (Commonwealth Series.)

Reprint of first part of *Verses, Popular and Humorous*. Also published in 1900 by E. W. Cole, Melbourne.

Humorous Verses. (Syd., Angus & Robertson.) 1900. (Commonwealth Series.)

Reprint of second part of *Verses, Popular and Humorous*. Also published in 1900 by E. W. Cole, Melbourne.

When I was King and Other Verses. Illust. (Syd., Angus & Robertson.) 1905.

When I was King. (Syd., Angus & Robertson.) 1905. (Commonwealth Series.)

Reprint of first part of *When I was King and Other Verses*. Also published with imprint of E. W. Cole, Melb. 1906.

The Elder Son. (Syd., Angus & Robertson.) 1905. (Commonwealth Series.)

Reprint of second part of *When I was King and Other Verses*.

[The Works of Henry Lawson.] 7 vols. (Syd., Angus & Robertson.) 1905-7.

Poetry (3 vols) and short stories (4 vols). Has no individual title page but was issued as a set. It comprises *In the Days When the World Was Wide and Other Verses*, *When I was King and Other Verses*, *Verses, Popular and Humorous*, *While the Billy Boils*, *On the Track and Over the Shprails*, *Joe Wilson and His Mates*, and *Children of the Bush*.

The Skyline Riders and Other Verses. Introd. by J. G. Lockley. (Syd., Fergusons.) 1910.

Contains facsimiles of author's MSS. of two of his poems.

A Coronation Ode and Retrospect. Illust. (Syd., Coffill.) 1911.

For Australia and Other Poems. (Melb., Standard Publ. Co.) 1913.

Also published in 1916 with imprint of Lothian, Melb.

My Army, O, My Army! and Other Songs. (Syd., Tyrrell's.) 1915.

Also issued in a large paper edition limited to 250 copies, with a coloured plate by Norman Lindsay.

Song of the Dardanelles. (Syd., Tyrrell's.) 1915.

A poem.

Song of the Dardanelles and Other Verses. (Lond., Harrap.) 1916.

Too Old To Rat. (Syd.) 1917.

A poem.

Selected Poems of Henry Lawson. With preface by D. McK. Wright. Illust. by Percy Leason. (Syd., Angus & Robertson.) 1918.

Also issued in a large paper edition limited to 75 copies. 2nd ed., illust. by Percy Leason. (Syd., Angus & Robertson.) 1923.

The Auld Shop & the New: Written specially for "The Chief", George Robertson of Angus & Robertson, etc. (Syd., Angus & Robertson.) 1923.

A poem, printed for private circulation in an edition limited to 75 copies.

Joseph's Dreams. (Syd., Angus & Robertson.) 1923.

A poem, printed for private circulation in an edition limited to 75 copies.

Winnowed Verse. With preface by D. McK. Wright. (Syd., Angus & Robertson.) 1924. (Platypus Series.)

Another ed., entitled *Winnowed Verses*, with Wright's preface of 1925 instead of that of 1918, which was in earlier edition. (Syd., Angus & Robertson.) 1944. (Australian Pocket Library.)

Popular Verses. (Syd., Angus & Robertson.) 1924. (Platypus Series.)

Contents differ from earlier volume with same title.

Humorous Verses. (Syd., Angus & Robertson.) 1924. (Platypus Series.)

Contents differ from earlier volume with same title.

From One-Hundred-and-Three. (Syd., Howard League for Penal Reform, N.S.W. Branch.) 1924.

One poem by Lawson and an extract from Oscar Wilde's "The Ballad of Reading Jail".

- Poetical Works of Henry Lawson. 3 vols. (Syd., Angus & Robertson.) 1925.  
Contains portraits in colour, and the prefaces of 1925 and 1918 by D. McK. Wright. The three volumes are: "Winnowed Verses", "Popular Verses" and "Humorous Verses".  
Another ed. (Syd., Angus & Robertson.) 1933.  
Another ed. with preface and introd. by David McKee Wright. (Syd., Angus & Robertson.) 1951.
- Henry Lawson's Message to the Electors of Botany. (Syd., Worker print.) 1925.  
One poem only, "To Tom".
- Out Back and Other Poems. Illust. by Rhys Williams. (Syd., Honey.) 1943.
- For Australia and Other Poems. (Melb., Lothian.) 1944.  
Twelve poems from the earlier volume with this title.
- The Men Who Made Australia: A Poem. (Syd., Wentworth Publications.) 1950.  
Written on the occasion of the Royal Visit to Australia, 1901.
- Short Stories*
- Short Stories in Prose and Verse. Illust. (Syd., L. Lawson.) 1894.
- While the Billy Boils. With eight plates by Mahony. (Syd., Angus & Robertson.) 1896.  
A special edition limited to 12 copies, with plates unlettered, was issued in 1896. Other editions as follows: (1) Lond., Simpkin Marshall, 1897; (2) Two vols in one, Syd., Angus & Robertson, 1900 (Billy Boils Series); (3) Two vols, Syd., Angus & Robertson, 1900 (Commonwealth Series), issued as First Series and Second Series, later reprints illustrated, also published in 1900 by E. W. Cole, Melb.; (4) Illust. ed., Lond., Angus & Robertson, 1903; (5) Three vols, illust., Syd., Angus & Robertson, 1923, issued as three series; (6) Two vols, Syd., Angus & Robertson, 1924 (Platypus Series), issued in two parts; (7) Two vols, Lond., Cape, 1927 (Travellers' Library), issued as First Series and Second Series.
- On the Track. (Syd., Angus & Robertson.) 1900. (Commonwealth Series.)  
Also published in 1903 with imprint of E. W. Cole, Melb.  
Another ed., with *Over the Sliprails*. (Syd., Angus & Robertson.) 1900, published as 2 vols in 1, with separate title pages and pagination, also issued in an edition limited to 50 copies and containing the additional story "Thin Lips and False Teeth" as the last item in *Over the Sliprails*.  
Another ed. (Syd., Angus & Robertson.) 1923. (Platypus Series.)
- Over the Sliprails. (Syd., Angus & Robertson.) 1900. (Commonwealth Series.)  
Also published in 1903 with imprint of E. W. Cole, Melb.  
Another ed. (Syd., Angus & Robertson.) 1923. (Platypus Series.)
- The Country I Come From. (Edinb., Blackwood.) 1901.
- Joe Wilson and His Mates. (Edinb., Blackwood.) 1901.  
Also issued in Blackwood's Colonial Library in 1901.  
Another ed. (Syd., Angus & Robertson.) 1902.
- Children of the Bush. (Lond., Methuen.) 1902.  
Short stories and poems. Also issued in Methuen's Colonial Library in 1902, and published in 1907 with imprint of Angus & Robertson, Syd.
- Joe Wilson. (Syd., Angus & Robertson.) 1904. (Commonwealth Series.)  
Reprint of first part of *Joe Wilson and His Mates*.  
Another ed. (Syd., Angus & Robertson.) 1923. (Platypus Series.)
- Joe Wilson's Mates. (Syd., Angus & Robertson.) 1904. (Commonwealth Series.)  
Reprint of second part of *Joe Wilson and His Mates*.  
Another ed. (Syd., Angus & Robertson.) 1923. (Platypus Series.)
- Send Round the Hat. (Syd., Angus & Robertson.) 1907. (Commonwealth Series.)  
Reprint of first part of *Children of the Bush*. Also published in 1907 by E. W. Cole, Melb. A translation into Russian by A. V. Krivtsova, entitled *Skapka po Krugu: Australiyskie Rasskazy*, was published in Moscow in 1945.  
Another ed. (Syd., Angus & Robertson.) 1924. (Platypus Series.)
- The Romance of the Swag. (Syd., Angus & Robertson.) 1907. (Commonwealth Series.)  
An essay and 10 short stories. Reprint of second part of *Children of the Bush*.  
Another ed. (Syd., Angus & Robertson.) 1924. (Platypus Series.)
- Children of the Bush. (Syd., Angus & Robertson.) 1909.  
Another ed. (Lond., Angus & Robertson.) 1913.
- The Rising of the Court and Other Sketches in Prose and Verse. (Syd., Angus & Robertson.) 1910. (Commonwealth Series.)  
Also published in same year with imprint of E. W. Cole, Melb.
- Mateship: A Discursive Yarn. (Melb., Lothian.) 1911.
- The Strangers' Friend. (Melb., Lothian.) 1911. (Remembrance Booklet.)  
A short story
- On the Track and Over the Sliprails. (Syd., Angus & Robertson.) 1913. (Snowy River Series.)  
Also published in London.  
Another ed. (Syd., Angus & Robertson.) 1945. (Australian Pocket Library.)
- Triangles of Life and Other Stories. (Melb., Standard Publ. Co.) 1913.  
Also published in 1916 with imprint of Lothian, Melb.
- Henry Lawson Souvenir, June 18, 1924. *See under* New South Wales Public School Teachers' Federation.
- A Selection from the Prose Works of Henry Lawson. Ed. by George Mackaness. (Syd., Cornstalk.) 1928.  
Contains "An Appreciation" by J. Le Gay Brereton, and "Henry Lawson's Early Days", a condensation of his autobiography made by Bertram Stevens.
- Australian Tales. Für den Schulgebrauch herausgegeben und mit Anmerkungen und einem Nachwort versehen von Adele Fuchs. (Wien, Österreichischer Bundesverlag.) 1928. (Englische Bücherei für mittlere Lehranstalten.)
- Mateship, His Mistake, Strangers' Friend. (Melb., Lothian.) 1930. (Remembrance Booklet.)
- The Prose Works of Henry Lawson. 2 vols. (Melb., Home Entertainment Library.) 1935.  
Also published in 1937 with imprint of Angus & Robertson, Syd.  
Other eds (Syd., Angus & Robertson.) 1940, 1948.
- The Romance of the Swag. Illust. with woodcuts by Lionel Lindsay. (Syd., Australian Limited Editions Society.) 1939.  
An essay and three short stories, with introduction by Lionel Lindsay. Limited to 350 copies and printed in 1940.
- Three Stories. (Melb., Lothian.) 1944.
- Selected Stories. (Palestine, "Sifriat Poalim".) 1947.  
Translated into Hebrew.



Henry Lawson: Twenty Stories and Seven Poems. With Observations by His Friends and Critics. Selected by Colin Roderick. (Syd., Angus & Robertson.) 1947.

The Children's Lawson. Selected by Colin Roderick. Illust. (Syd., Angus & Robertson.) 1949. (Junior Library of Australian Books.) Short stories and poems.

The above list, in distinguishing separate editions as they were first issued, does not specify the English distributors or the many re-issues often described therein as new editions. Some of these reprints are included in Angus & Robertson's current series—Snowy River Series (from 1898), Billy Boils Series (from about 1900) and Commonwealth Series (from 1900), but are not mentioned when the contents are an exact reprint. A number of the titles represent parts, selections and rearrangements taken from books previously published. To show the extent of this a list of the contents of each would be necessary, and that is not attempted here, but some particulars will be found in George Mackenness's *Annotated Bibliography of Henry Lawson* (1951), Serle's *Bibliography of Australasian Poetry and Verse* (1925), and Mackenness's article on "Some Lawson Firsts" in *Manuscripts* (February 1935).

The following, in addition to works on Australian literature in general, deal with Lawson and his writings: E. Garnett's *Friday Nights* (1929), F. J. Broomfield's *Henry Lawson and His Critics* (1930), Bertha Lawson and Brereton's *Henry Lawson and His Mates* (1931), T. S. Browning's *Henry Lawson: Memories* (1931), Brereton's *Address on Henry Lawson* (1927), and *Knocking Round* (1930). See also T. D. Mutch's "Early Life of Henry Lawson", *Journal of the Royal Australasian Historical Society*, vol. xvii, 1932, A. W. Jose's *Romantic Nineties* (1933), J. R. Stevens's *Adam Lindsay Gordon and Other Australian Writers* (1937), and Coombe's *Some Australian Poets* (1938). Among numerous articles on Lawson in periodicals are "Henry Lawson's Early Days", *Lone Hand*, March 1908; E. Sallens, "Le Bush Australien et son Poète", *Mercure de France*, October 1910; Adele Fuchs, "Henry Lawson: ein Australischer Dichter", *Beilage zur Englischen Philologie*, Nr. 43, Vienna, 1914; A. St. J. Adcock, "Henry Lawson", *Bookman*, 1919; G. O'Connor, "Two Poets; A Comparison of the Lives of Kendall and Lawson", *Austie*, November 1922; A. G. Stephens, "Australian Humourists", *Home*, December 1921; "Henry Lawson", *Art in Australia*, November 1922; W. F. Fraser, "Henry Lawson: Australia's National Poet", *Lismore District Education Week Record*, 1923; F. Davison, "The Henry Lawson Myth", *Australia*, February, 1924; F. Douglas, "Still More Henry Lawson", *Australia*, May 1924; C. H. Bertie, "Adventures in Australia: Pt. 2. On the Trail of Henry Lawson", *Home*, 1929; A. A. Phillips, "Henry Lawson as Craftsman", *Meanjin*, Winter 1948. Some personal references appear in D. J. Hopkins's *Hop of the Bulletin* (1929).

In the *Englische Bucherei für mutlere Lehranstalten*, Lawson's three stories, "The Babes in the Bush", "The Drover's Wife", and "A Hero in Dingo-Scrubs", were issued under the title "Australian Tales by Henry Lawson für den Schulgebrauch, hrsg., und mit Anmerkungen und einem Nachwort versehen, von Adele Fuchs" (Wien und Leipzig), 1928. The story "His Father's Mate" was translated into French by Florence Laforge and appeared under the title "Camarade de son père" in *Les Mille Nouvelles Nouvelles*, June 1910. The poem "The Water-Lily" was set to music by Christian Helleman (Syd., Paling), 1937. Lawson is represented in *Capagon: Fifty-four Short Stories, published 1921-1933* (Lond., Cape, 1933). "A Letter from Leeton" is included in *Essays, Imaginative and Critical* by Mackenness and Holmes (1933), and "His Father's Mate" in *Modern Stories of the Open Air*, ed. by J. Hadfield (Dent, 1936).

Several volumes of MSS. poems, letters, autobiography, etc., are contained in the Mitchell Library (see *The Mitchell Library* (1936), ed. by Ida Leeson, pp. 77-8).

Henry Lawson was a son of Peter Hertzberg Larsen, a Norwegian seaman who left his ship to seek for gold, and who in 1866, at Mudgee, New South Wales, married Louisa Albury. They went to the Grenfell goldfield, and Lawson was born in a tent there on 17th June 1867. That spelling of the name first appears on a registration form showing him as Henry Archibald (apparently a mistake for "Hertzberg") Lawson, though the official record of his birth shows him merely as Henry Lawson. Peter Lawson (as he thereafter called himself) returned to the Mudgee district with his wife and infant son, and took up a selection on poor land at Pipeclay, since known

as Eurunderee. Lawson had a rudimentary education of three years altogether there and at a Catholic school at Mudgee. It ended when he was thirteen years of age, hampered by deafness which began in his tenth year and of which he was never cured. He worked on the farm, besides helping his father, who found it necessary to earn money by carpentering jols away from his property. Louisa Lawson was an imaginative woman of forceful character with literary ambitions, as compared with the conscientious plodding intelligence of her husband. The bitter struggle to maintain the farm, dependent mainly on her management and on the boy's labour, resulted in a hopeless situation for them all. In 1882 husband and wife agreed to separate. Louisa went to live at Granville, taking with her their younger son and daughter, and a little later Henry joined them. He was apprenticed to a firm of coach-painters, attended night school, and worked restively as a clerk at Newcastle. In 1885 he went to Melbourne for treatment for his deafness, but was back in Sydney next year unemployed. His "Song of the Republic" in the *Bulletin* in October 1887, and two other poems in the Christmas number of the same year, were preliminary to the notice his verse gained following publication in the same journal, in July 1888, of "Faces in the Street", and his first published story, "His Father's Mate", appeared in its columns in the following December. In 1889 he went to Western Australia and worked intermittently as a house-painter. Returning to Sydney, he wrote for the *Republican*, and in 1890 joined the staff of the *Boomerang*, a radical weekly, at Brisbane. It ceased publication and he came to Sydney again, wrote for the *Worker*, and in the latter half of 1892 took train to Bourke, and carried his swag to Hungerford, on the Queensland border. Next year he went to New Zealand and worked in a sawmill and as a telegraph linesman, but was back in Sydney in 1894. Louisa Lawson, devoted to the democratic cause and the movement for women's rights, had in 1888 started a magazine, *Dawn*, representing these interests, and from the same press she issued Lawson's first book. In 1896 he married Bertha Marie Louise Bredt. She accompanied him when he went again to Western Australia and on his second visit in 1897 to New Zealand, during which he was for a time teacher in a Maori school. His story, "A Daughter of Maoriland", is reminiscent of this experience. In 1898 they returned to Sydney with an infant son, and a daughter was born in 1900. Earl Beauchamp, then Governor of New South Wales, became interested in Lawson, and, believing that London offered better literary opportunities, helped him with funds to take his wife and family to London. They left Australia in April 1900. Though Lawson met with some success, they returned to Sydney towards the end of 1902, no better off than before. In the following year Lawson and his wife separated. The best of his work was

already written, and the remainder of his life was mainly a continuance of misfortune, associated with lapses into habits of intemperance begun earlier in life. His literary friends, some of whom provided him with accommodation from time to time, procured a position for him in 1917 at Leeton, on the Yanco irrigation settlement. "It is," he said in a letter, "a prohibition area, and the driest and thirstiest I have ever struck, in spite of the abundant water supply; and they rub it into us with picture shows with screens showing the curse of Derrink." He returned to Sydney, and his last few years there were a period of sad decline. He died at Abbotsford on 22nd September 1922, and was given the recognition of a State funeral.

With regard to the outback life which provides most of the material of Lawson's writings, A. G. Stephens said, "Lawson hates the bush; he is blind to its beauty, deaf to the cheerful strain heard continually through the sighing of the wilderness. His six months' journey to the Queensland border in 1892—the basis of all he has written of Australia 'outback'—was like the journey of a damned soul swagging it through purgatory; and Lawson persists in looking at Australia through the memories of those six months." This is an extreme statement of the facts, and it does not take account of the considerable use Lawson made of his early farm experience and general wanderings; but it does on the whole indicate the tone of his writings. Similarly they reflect a frustration such as he attributes to his Joe Wilson, who says: "I reckon I was born for a poet by mistake, and grew up to be a bushman, and didn't know what was the matter with me—or the world." What he wrote was necessarily coloured by his own circumstances, but the personal element in his realism was accompanied by the objectifying qualities of humour and irony, frequently in combination. Even his description of the harsh terminus of the journey to which Stephens refers (though grimmer in the later sketch, "The Lost Souls' Hotel") is, in "Hungerford", sharply funny. "The town is right on the Queensland border, and an interprovincial rabbit-proof fence—with rabbits on both sides of it—runs across the main street."

The sardonic humour that pervades Lawson's verse is characteristic of much of the balladry of the time, to which his poetry mainly belongs. The special pugnacity of "The City Bushman" and "Up the Country" arises from their being items of a kind of verse debate in the *Bulletin* which he and A. B. Paterson contrived. None the less Lawson did reject what seemed to him Paterson's comparatively inexperienced idealization of the outback. The actualities as he presents them by contrast are that the bushman's back is getting rounder and his wife thinner with toil; "the drought will go on drying while there's anything to dry"; even the magpie's call is disparaged; and the shearers, though they do sing together, sing "out of tune", and are equally addicted to

"fighting round a shanty of a Sunday afternoon". As for

*"Sunny plains!" Great Scott!—those burning  
wastes of barren soil and sand  
With their everlasting fences stretching out across  
the land!*

Other poems, such as "The Great Grey Plain", provide similar but more staid descriptions. The complete and drab desolation of "Past Carin" has few parallels in poetry. At most there is, in such representations, besides the diversion of irony and humour, a modifying sentiment, as in "The Teams", or a comparable resignation like that of "After All". It relieves, if it does not mitigate, the asperities, and the frequent note of regret tends to resolve itself into a conventional poetic nostalgia. Lawson's bush ballads—"Sweeney", "Jack Dunn of Nevertire", "Talbragar", and the rest—follow the pattern of the mass of such verse, and are distinguished from it mainly by the gleams of his glowering earnestness and mordancy. "The Wanderlight" shows him effective in a word-play of moderate self-revelation, including his mistaken belief that he had gipsy blood. The short ballad, "The Sliprails and the Spur", goes further still towards finished style without any sacrifice of natural feeling.

Equally characteristic of much popular verse of the time is the protest against social inequality, to which Lawson adds his particular accent. "Faces in the Street", with its concluding call for "Red Revolution", announces the proletarian aspiration which is repeated in later poems, such as "The Army of the Rear", though he was concerned, on the whole, more with human circumstances in themselves than with their political implications. He exhibits in "For'ard" the discomforts of steerage passengers on board ship, and "Second Class Wait Here" indicts a similar discrimination ashore. Poems like "Knocked Up" show the plight of the swagman, and "The Shame of Going Back" and "When our Pants Begin to Go" touch pitiful aspects of morale. He also wrote poems of national sentiment, notably "The Star of Australasia", and even (though more perfunctorily) verses expressing imperial patriotism, such as "England Yet".

Lawson in his stories escapes the limitations sometimes imposed on him by verse. He complied with it adequately and enlivened it with his personal idiom, but it led him too easily to ready-made generalizations. In the stories he created a form which, with its naturally expansive comment, was better suited for his revelation of the life he lived or observed at first hand. The themes and characters belong mainly to the bush, with comparatively few city types even in city stories, and they are almost entirely people of the working class. He writes as one of them, creating a familiarity progressing to the total effect. The very first sentence of the first story in *While the Billy Boils* is typical of this and of the author's convincing focus of interest upon revealing

details: "You remember when we hurried home from the old bush school how we were sometimes startled by a bearded apparition, who smiled kindly down on us, and whom our mother introduced, as we raked off our hats, as 'An old mate of your father's on the diggings, Johnny'." Then follows an account of the variety of such old cronies and their reminiscences. "And when the visitor had gone by the coach we noticed that the old man would smoke a lot, and think as much, and take great interest in the fire, and be a trifle irritable perhaps."

Lawson's writing is artless in the sense that it had its origin in a remarkable natural gift owing little to literary influences, and it is skilful in that the sure effects it achieves would not have been possible without careful constructive effort. "He took the greatest pride in his writing," said his wife. Many of the stories, apart altogether from frankly descriptive sketches, have little real action or plot. They are by no means deficient because of that, but the habit of his narrative is to accumulate episodic suggestions, deepening the background, till the central character or situation emerges complete. This is equally so when, as in "Enter Mitchell" or "Going Blind", the substance is as simple as the title indicates and the theme is ordinary appearances or practical sympathy, or when fuller as in "A Double Buggy at Lahey's Creek", or when a sequence of events is concentrated in a vein of drollery pointing the realism, as with "Settling On the Land". Here Tom Hopkins takes up a selection and starts to grub and fence it. "Does the reader know what grubbing means? Tom does." His subsequent misfortunes end in lunacy, from which he recovers to attain contentment in a dubious nocturnal city occupation nowadays replaced by sewerage. "He says his one regret is that he wasn't found to be of unsound mind before he went up country." The whole effect is in the casually natural narrative.

Lawson's unsettled life would seem to account for the absence of longer works from his pen. The recurrence of Mitchell in a number of the tales, and his meditations, suggest the author's vague inclination towards some continuous construction. This becomes more definite when Joe Wilson appears, but, considering the series aside from the individual merit of the parts, the effect of disconnected writing is apparent, and the sequence drops apart when, after "A Double Buggy at Lahey's Creek", Joe Wilson's mates provide a more distributed interest. A serial by Lawson, "The Casual Australian", appearing in *Aussie*, was unfinished when he died.

In the later stories the sense of contact is weakened by a more consciously literary tendency, although Lawson's prose cannot be said to owe much to the influence of any particular writer. The sentimentality in some early writings resembles the less sturdy aspect of Dickens, but though this is an element that reappears in Lawson, it does so mainly as a characteristic of

the people he writes about. He remarks in "Mateship", "They used to say I was influenced by Bret Harte," and adds, "I hope so." His informal approach is occasionally like that which Kipling introduced, but Kipling writes from the middle-class point of view of his time and more as an observer. Lawson creates an impression like that of a bush worker telling a tale prompted by the scenes around him. The originality of his technique has probably become less apparent through the adoption or adaptation of it by other Australian writers.

#### Lawson, John Scott

##### Poetry

Poems. (Melb., A. H. Massina.) 1912.

#### Lawson, Louisa (Mrs P. H. Larsen (called Lawson), née Albury)

##### Fiction

Dert and Do. (Syd., Dawn.) 189-.

Unconventional Australian Christmas story of Sydney slums.

##### Poetry

The Lonely Crossing and Other Poems. (Syd., Dawn.) 1905.

2nd ed. 1909.

"Twilight" quoted in Wilkinson's *Nature Poems* (1920).

Louisa Lawson was the mother of Henry Lawson. She managed and edited the *Dawn*, a journal for women, from 1888 to 1905, and published Henry Lawson's first book in 1894, and also short stories of her own. She is represented in *Rowlandson's Success*, Nos 1-2 (1907-8). She organized the movement to place a memorial stone on Kendall's grave. She died in Sydney in 1920, aged 72 years. Further biographical details are contained in T. D. Mutch's "Early Life of Henry Lawson" (*R.A.H.S. Journal*, 1933, vol xviii, p. 273).

#### Lawson, Richard, and Meyrat, Emile Louis

##### Poetry

Poems by Two Friends. (Warrnambool, Vic., Thompson print.) 1909.

#### Lawson, Will

##### Anthology

Australian Bush Songs and Ballads. Introd. by J. R. Scott. (Syd., Frank Johnson.) 1944.

##### Fiction

The Laughing Buccaneer. (Syd., Angus & Robertson.) 1935.

Refers to "Bully" Hayes.

2nd ed. (Syd., Frank Johnson.) 1942.

When Cobb and Co. was King. (Syd., Angus & Robertson.) 1936.

Refers to old coaching days.

2nd ed. 1947.

Old Man Murray. (Syd., Angus & Robertson.) 1937.

In Ben Boyd's Day. (Syd., New Century Press.) 1939.

Red Morgan Rides: Notorious Bushranger and Killer. (Syd., New Century Press.) 1940.

Bound for Callao. (Syd., Frank Johnson.) 1942.

Black Diamonds. (Syd., Consolidated Press.) 1945.

The Lady of the Heather. (Syd., Angus & Robertson.) 1945.

Forbidden Gold. (Auckland, Oswald-Sealy.) 1946.

Paddle-wheels Away. (Syd., F. J. Thwaites.) 1947.

*With Tom Hickey:*

Galloping Wheels. Illust. (Syd., Angus & Robertson.) 1947.

Moir of Green Hills. (Syd., Australasian Publ. Co.) 1950.

#### Poetry

The Red West Road, and Other Verses by Quilp N. (Wellington, N.Z., Turnbull.) 1903.

Between the Lights, and Other Verses. (Wellington, N.Z., Ferguson & Hicks.) 1906.

Stokin', and Other Verses. (Wellington, N.Z., Gordon & Gotch.) 1908.

The Three Kings, and Other Verses. (Lond., Milford.) 1914.

Bush Verses. (Syd., Dymock's.) 1944.

Bill the Whaler and Other Verse. (Syd., Dymock's.) 1944.

William Lawson, born in England in 1876 and taken at an early age to New Zealand and afterwards to Queensland, was educated at the Brisbane Grammar School and then returned to New Zealand. Some years of office life were followed by journalism on the staff of newspapers both there and in Sydney, travel to the United States and the Far East, and freelance writing in Sydney since. His poetry is mainly of the ballad kind, verse of action, to a great extent on seafaring themes, though concerned with hardy activities ashore as well, including the Australian bush, his interest in which is additionally represented by his collection containing old bush songs. His novels, as their titles indicate, are similarly concerned with virile pursuits and their historical associations. His descriptive and historical works include *Historic Trentham* (1917), *Foodships for Britain* (1918), *The Wonderful West Coast of New Zealand* (1919), *Across Marble Mountains* (1919), *Marlborough the Golden* (1920), *Harpoons Ahoy*, the story of the last of the old time whalers (1938), and *Blue Gun Clippers and Whaling Ships of Tasmania* (1949). He is author also of *How to Travel at Home and Abroad* (1939).

Laye, Mrs Elizabeth P. Ramsay-. See Ramsay-Laye, Mrs Elizabeth P.

"Layman, A" (1). See Holmes, J. B.

"Layman, A" (2). See Norton, James.

Lazar, Samuel

#### Drama

Beauty and the Beast, or Harlequin King Gloria the Millionth: Extravaganza by Garnet Walch, adapted and localised by Samuel Lazar. (Syd., E. Hooke.) 1875.

Humpty Dumpty (Who Sat on a Wall), or Harlequin King Arthur, His Three Sons, the Princess Roseleaf, the Knights of the Round Table, and the Fairies of the Fairy Ferns. Written by John Strachan. Adapted, localised and produced by S. Lazar. (Syd., H. Solomon.) 1877.

Hey-Diddle-Diddle, the Cat and the Fiddle, etc. Written by Garnet Walch. Altered, localised, plagiarised by Samuel Lazar. (Syd., Caxton Printing Office.) 1878.

*With Arthur Diamond:*

Prince Enterprise, or Harlequin Ogre and the Kangaroo, Cockatoo, and 'Possum-too: Extravaganza and Pantomime. (Adel., Advertiser and Chronicle.) 1874.

Leach, Jessie

#### Poetry

The Whirlwind: Book of Nature Study Poems and Stories in Verse. Illust. (Perth, Carrol's.) 1940.

"Leake, R. E." See Skinner, M. L.

Leakey, Caroline ("Oliné Keese")

#### Fiction

The Broad Arrow: Being Passages from the History of Maida Gwynnham, a Lifer, by Oliné Keese. 2 vols. (Lond., Bentley.) 1859.

Aust. ed. (Hobart, J. Walch.) 1860.

Another Engl. ed. (Lond., Bentley.) 1886.

Another ed., entitled *Old Tasmanian Days. The Broad Arrow, etc.* (Lond., Bentley; Melb., G. Robertson.) 1887.

Another ed. (Hobart, J. Walch.) 1918.

#### Poetry

Lyra Australia, or Attempts to Sing in a Strange Land. (Lond., Bickers; Hobart, J. Walch.) 1854.

Caroline Woolmer Leakey was born in 1827, resided at Hobart, and died in 1881. Biographical particulars are contained in *Clear Shining Light* (1882), a memoir by E. P. Leakey. In *The Broad Arrow*, a novel of the convict days in Tasmania, Maida Gwynnham unsuspectingly connives in a forgery by her lover, Henry Nouvell, and is convicted and transported to Australia. At the end of the story Nouvell remorsefully seeks her, and is admitted to the prison expecting to see her, but finds he is in the mortuary with her dead body. The work takes its tone from such melodramatic tendencies in the fiction of the period when it was written, but it convincingly depicts, against the relevant social background, some aspects of convict life, particularly the circumstances of prisoners assigned for service in private households.

**Leane, Caroline Agnes** (*Mrs Aherne*) ("Agnes Neale")

*Poetry*

*Shadows and Sunbeams.* (Adel., Burden & Bonython.) 1890.

**Leaves from Tasmania:** Exact Copy of Contents of Book Sent by Tasmanian Writers for Presentation to King Edward VII on the Auspicious Occasion of His Majesty's Coronation, June 26, 1902. (Hobart, Mercury.) 1902.

**Le Breton, Agatha** ("Miriam Agatha")

*Fiction*

*Published by Australian Catholic Truth Society, Melbourne:*

*Grannie's Rosary Beads and Other Stories.* 1910.

*Peggy's Present and Other Stories.* 1910.

*For the Holy Souls and Other Stories.* 1910.

*Roses and Rosaries and Other Stories.* 1910.  
Similar stories to the above by the same author have been issued by the Australian Catholic Truth Society.

*Dolour D'Arcy, or The Church Between: An Australian Story.* (Syd., E. J. Dwyer.) 1915.

**Leckie, Hattie.** *See* Knight, Hattie.

**Lee, Ida** (*Mrs Charles Bruce Marriott*)

*Poetry*

*The Bush Fire and Other Verses.* (Lond., Sampson Low.) 1897.  
2nd ed. 1897.

Author of *The Coming of the British to Australia, 1788-1829* (1906), *Commodore Sir John Hayes' His Voyage and Life* (1912), *The Logbooks of the "Lady Nelson"* (1915), *Captain Bligh's Second Voyage to South Sea* (1920), *Early Explorers of Australia* (1925), and editor of *The Voyage of the "Caroline" from England to Van Diemen's Land and Batavia in 1827-28*, by R. Hare, with additional matter by I. Lee (1927).

**Lee, John Clarence**

*Drama*

*The Impolite Adventurer: A Comedy in Four Acts.* (Syd., the author.) 1917.

*Nature Denied: A Comic Drama in Four Acts.* (Syd., the author.) 1917.

*The Girl Who Broke Her Mother's Heart: A Comedy Farce in One Act.* (Syd., the author.) 1918.

*Fiction*

*Boshstralians: An Australian Story of the Days Before the Motor Car Displaced the Coach and the Trap, and When the Holding of the Frivolous Arbitration Courts in the Country was one of the Absurdities of the New South Wales State Legislature.* (Lond., Stockwell.) 1934.

**Lee, Leslie**

*Fiction*

*The Road to Widgewong.* Illust. (Syd., Cornstalk.) 1928.

Author of *Furry Tales* (1950), a book for children.

**Lee, Richard**

*Essays*

*A Family Group of Thoughts and Facts.* (Lond., Sanders.) 1868.

Preface signed from Oxford.

Sometime fellow (sic) of the Royal Society of Tasmania, and editor of *Tasmanian Athenaeum*.

**Leech, Thomas**

*Poetry*

*Why? A Collection of Poems.* (Melb., S. A. Press.) 1927.

**Le Gay Brereton, John.** *See* Brereton, John Le Gay.

**Legge, Herbert Sutherland**

*Poetry*

*On the Edge of the Bush.* (Melb., Vidler.) 1925.

**Le Grand, M.**

*Poetry*

*The Spinning Wheel; in Two Parts: In Arcady and Anywhere, and On Sylvan Paths.* (Melb., Australasian Authors' Agency.) 1919.

**Leigh, Euston, and Clare, Cyril**

*Drama*

*The Duchess of Coolgardie: A Play in Five Acts.* (Lond., Drane.) 1896.

First produced at the Drury Lane Theatre, London, in 1896.

**Leigh, Marcus**

*Fiction*

*Q.E.D.: Concerning a Demonstration.* (Melb., G. Robertson.) 1907.

**Leigh, W. H.**

*Fiction*

*The Emigrant: A Tale of Australia.* (Lond., Simmonds & Ward.) 1847.

Leigh was also the author of *Reconnoitering Voyages and Travels, with Adventures in the New Colonies of South Australia, particularly Adelaide and Kangaroo Island* (1839).

**Leith, T. August Forbes**

*Essays*

*Short Essays.* (Melb., McCarron, Bird.) 1879.

**Lemaitre, Samuel**

*Poetry*

*Songs of the Gold Fields.* (Sandhurst, Vic., Harcourt.) 186-.

**Lenane, John Harrington**

*Poetry*

The Hill of Visions, and Other Poems. (Lond., K. Paul.) 1899.

**Lenox, Vida**

*Drama*

The Kitchen Table: A Play in One Act. (Melb., Wilke.) 1930.

"Leonard Deborah". *See* Abbott, Harold Daniel.

**Le Plastrier, Constance Mary**

*Fiction*

Heirs in Exile. (Melb., Linehan.) 1910.

The Cloudy Porch. (Syd., Sands.) 1929.

Author of *Willoughby's Fifty Years, 1865-1915*, *The Story of Our Plants: First Steps in Australian Botany* (1933), and of Shakespearean text-books.

**Leroy, Cliff (or Cliffe Le Roy)**

*Fiction*

Gunpowder Gamble. (Syd., Transport Publ. Co.) 1946.

Brand-iron Bandits. (Syd., Transport Publ. Co.) 1948.

"Leslie, Captain". *See* Borlase, James Skipp.

**Leslie, Jay**

*Fiction*

Youth Builds a Monument. (Syd., Bookstall.) 1933.

Home is the Sailor. (Syd., Bookstall.) 1934.

Copyright entry, 1934, gives the author's name as "J. L. Haddon".

"Lesslie, E. M.". *See* Robb, Emily Maud.

**L'Estrange, Charles James.** *See under* Adventures in the Bush.

**Lett, Lewis**

*Fiction*

Savage Tales of Papua. (Melb., Cheshire.) 1946.

Author of other books on Papua and of *Sir Hubert Murray of Papua* (1949).

**Letters, F. J. H.**

*Essays*

In a Shaft of Sunlight. (Syd., Shakespeare Head Press.) 1948.

*Poetry*

Darkness and Light, and Other Poems. (Syd., the author.) 1934.

The Great Attainder. (Armidale, N.S.W., the author; printed by O'Loughlin Bros, Syd.) 1943.

Francis Joseph Henry Letters was born at Gympie, Queensland, in 1897. He graduated M.A. and LL.B. at the University of Sydney. He practised as a barrister from 1927 to 1937, then joined the staff of the New England University College at Armidale, New South Wales, and became senior lecturer in charge of the Department of Classics and English. The maturer poetry comprising *The Great Attainder* has touches of modern awareness in its reflective lyricism, tempered by a scholastic and devout tone. The contents of *In a Shaft of Sunlight* enliven the traditional mode of the essay with a familiar approach to local themes such as "The Spirit of Australia", "The Bent St Public Library", and "Waverley", a suburb of Sydney where he finds "associational rather than scenic beauties, derived from years of residence there". Other works by this author are *Joris Karl Huysmans: A Study* (1945), *An Introduction to Thomas Mann* (1945), and *Virgil* (1946).

**Letters from a Sanatorium.** (Melb., G. Robertson.) 1910.

**Letters of a Spinster.** *See under* James, Winifred.

**Letters to My Son.** *See under* James, Winifred.

**Leumane, C. M.**

*Poetry*

Lyrics from the Music Play, Coward or Hero? (Adel., Hussey & Gillingham.) 1909.

**Levy, Julia Ethel (Mrs B. W. Levy) ("Juliet")**

*Drama*

The Way Out. (Melb., Vidler.) 1925.

The Snob. (Melb., Vidler.) 1925.

The Proposal. (Melb., Vidler.) 1926.

A Woman Disposes. (Melb., Vidler.) 1927.

The Choice: In Three Acts. (Melb., Vidler.) 1928.

These plays were published in *Australian Repertory Plays*, Nos 2-3, 5-7.

*Fiction*

A Soul of Sincerity. 1923.

God's Good Woman. 1926.

Devotion: A Tale of Australian Life. 1927.

The Snob and the Lady. c. 1929.

*Poetry*

Songs of Solace. (Melb., Keating Paice.) 1922.

Sign-posts on Life's Highway. 1926.

**Lewin, Frances Sescadorowna ("Sesca Somerville")**

*Poetry*

Songs of the South. (Adel., Scrymgour.) 1884.

Abel Tasman and Other Poems. (Adel., Scrymgour.) 1889.

Souvenir: The Noble 27th, by Sesca Somerville.  
(No imprint.) 1916.

"Abel Tasman" and "Only" quoted in Sladen's *Australian Poets, 1788-1888*. "Abel Tasman" quoted also in Paul McGuire's *Australian Journey* (1939), pp. 38-9.

**Lewin, Thomas**

*Poetry*

Tasmanian Illegitimacy: A Poem. (Hobart Town, Advertiser.) 1845.

Cock-a-Doodle-Do: A Poem . . . Intended as an Apology for Leaving his Farm in Van Diemen's Land. (Hobart Town, J. Moore.) 1845.

**Lewis, Ephie Beatrix Lynn-**. *See* Lynn-Lewis, Ephie Beatrix.

**Lewis, George Goring**

*Poetry*

Westralia, Oh, Westralia! (Perth, R. W. Davis.) 1903.

**Lewis, Gladys**

*Fiction*

The Curse of Passion. (Melb., Lothian.) 1913.

**Lewis, James H.**

*Poetry*

The Last Man of Thebarton: A Tale of the Gold Fields. (Adel., J. H. Lewis.) 1856.

**Lewis, Marianne Lynn**. *See* Hamilton, Marianne Lynn.

**Lewis, Owen**

*Poetry*

Collection of Verses. (Adel., E. J. McAlister.) 1911.

**Lewis, Phyllis**

*Poetry*

1918. (Melb., Specialty Press.) 1919.

**Lewis, Rosa** (*Mrs* L. L. Lewis, *née* Dunn)

*Fiction*

Fatal Shadows. (Bristol, Eng., Arrowsmith.) 1887.

Sister-in-Law of Marcus Clarke.

**Leyland, Louise**. *See* Mack, Louise.

**L'Hotellier, Alf** ("The Outlaw")

*Poetry*

The Green Fields of Paraguay and Other Verses. (Melb., Bayonet Printing Service.) 1920.

"**Libertas**"

*Fiction*

The King and the Anarchist. (Melb., Stone's Print Shop.) 1906.

A short story.

**Liddle, John E.**

*Poetry*

Selected Poems. (Mullewa, W.A., Mullewa Newspaper Co.; Perth, W. A. Albert & Sons.) 1925.

**Lidgett, Robert, jun.**

*Poetry*

Bush Ballads and Other Verses. (Melb., Fraser & Mophet.) 1911.

**Life, Adventures and Confessions of a Sydney Barmaid.** (Syd.) 1891.

*Fiction.*

**Lifting the Cloak.** *See* under Smith, James.

"**Lighthorseman, A**". *See* White, Godfrey William Warren.

"**Lilian**" (1). *See* Greaves, Lilian.

"**Lilian**" (2). *See* under White, Shirley D.

**Lilley, William Osborne**

*Essays*

Reminiscences of Life in Brisbane; and Reflections and Sayings. (Brisb., Smith & Paterson.) 1913.

*Fiction*

Philip Murton, or Paths to the Light. (Syd., Aust. Christian World.) 1913.

Lilley was a Brisbane clergyman who also wrote *Bound for Australia on Board the "Orient": A Passenger's Log* (1885), and *Life of the Hon. William Brookes, a Distinguished Queensland Citizen* (1902); also "Seen From My Thought Waves", "The Turville Brothers", and other sketches and stories.

**Linacre, Elsie**

*Fiction*

Little Pitcher. (Syd., States Publ. Co.) 190-.

Another ed. (Syd., Aust. Christian World.) 1913.

**Lincoln, Effi** (*Mrs* Frank Ivan B. Lincoln)

*Poetry*

The Covenant Race. (Syd., British-Israel World Federation, N.S.W. Branch.) 1941.

**Lincoln, Fanny**

*Poetry*

A Trilogy and Other Poems. (Adel., Privately printed.) 1950.

"**Lincolnshire Lass, The**". *See* Selby, *Mrs* E.

"Lindsay, A.". See Gordon, Adam Lindsay.

### Lindsay, Jack

#### Anthology

The London Aphrodite: A Miscellany of Poems Stories and Essays by Various Hands Eminent or Rebellious. Edited by Jack Lindsay and P. R. Stephensen. Publ. in six sections between Aug. 1928 and June 1929. Illust. by Norman Lindsay, L. Ellis and E. Gruner. (Lond., Fanfrolico Press.) 1929.

The editors are the leading contributors. Lindsay is represented by poems, dramas and critical essays, as well as by a novel, under the pseudonym of "Peter Meadows"; Stephensen by poems and essays. Other Australians included are: (poems) E. J. R. Atkinson, Philip Lindsay, Hugh McCrae, Brian Penton, Kenneth Slessor, and W. J. Turner; (short stories) Norman Lindsay, Philip Lindsay, and Brian Penton.

#### Drama

Marino Faliero: A Tragedy in One Act. (Lond., Fanfrolico Press.) 1927.

Helen Comes of Age. (Lond., Fanfrolico Press.) 1928.

Including *Ragnild* and *Bussy d'Amboise*.

Hereward: A Play. Music by J. Gough. (Lond., Fanfrolico Press.) 1930.

#### Poetry

Fauns and Ladies. Woodcuts by Norman Lindsay. (Syd., J. T. Kirtley.) 1923.

The Pleasant Conceited Narrative of Panurge's Fantastic Ally Brocaded Codpiece; its Damnation and a Tricke Plaied on a Multitude of Letcherous Twats, by a Poeticall Ladie of Paris. (Syd., printed by the Panurgean Society, Anno Diaboli MDCCCXCXIV [*sic*].) 1924.

Signed by Jack Lindsay. In a long colophon it is stated to be "hand-set, hand-printed and hand-bound, composed and composited by Jack Lindsay, pressman Philip Lindsay", etc.

The Spanish Main & Tavern, by Jack Lindsay. Decorations by F. Finley. (Syd., Panurgean Society.) 1924.

Detailed colophon, stating hand-set in type . . . at the Dublin Press . . . July in the year Seventeen 24.

The Passionate Neatherd: A Lyric Sequence. (Lond., Fanfrolico Press.) 1926.

Limited to 75 copies.  
Another ed. 1930.

The Lay of Norman's Codpiece. (Syd., Panurgean Society.) 1926.

Works of fiction to 1937 are listed in the first edition of this work on p. 781.

John Lindsay, who writes as Jack Lindsay, is a son of Norman Lindsay, and was born at Melbourne in 1900. He graduated B.A. at the University of Queensland, then became a freelance writer in Sydney. In 1923 he was associated with Frank C. Johnson and Kenneth Slessor in the founding of *Vision: A Literary Quarterly*, but it ran to only four numbers. The printing of his first book on a hand-press by John Kirtley, assisted by the author, led to their departure to London "to invade the area of the fine book at its British fountainhead". The result was the

Fanfrolico Press, which operated from 1926 to 1930. Jack Lindsay has continued to reside in London. In a preface to his collection of stories, *Come Home At Last* (1936), he repudiates, in general terms, the value nowadays of local cultural influences. He has stated that he still considers himself primarily an Australian writer, but, in view of his long English domicile and the fact that his works produced in the course of it are not connected with Australia, he can hardly be represented in the present work, consistently with its limitations, except as above by his writings before he left the country, with, at most, one or two other similar early works added. His impressive output includes, besides poetry and drama, novels and stories, to a great extent on themes connected with ancient times. His perhaps predominant interest in that direction is represented also by translations of classical writers, and he has edited works by standard English authors.

### Lindsay, Jane

#### Fiction

Kurrajong. (Syd., Angus & Robertson.) 1945.

Lindsay, Joan (*Mrs Daryl Lindsay*) ("*Serena Livingstone-Stanley*")

#### Fiction

Through Darkest Pondelayo, by Serena Livingstone-Stanley. (Lond., Chatto & Windus.) 1936.

### Lindsay, Mayne

#### Fiction

The Whirligig. (Lond., Ward Lock.) 1901.

The Antipodeans. (Lond., Arnold.) 1904.

### Lindsay, Norman

#### Anthology

Norman Lindsay's Book, No. I. Ed. by Harold Burston. Illust. by Norman Lindsay. (Syd., Bookstall.) 1912.

Norman Lindsay's Book, No. II. Illust. by Norman Lindsay. (Syd., Bookstall.) 1915.

Lindsay also contributed stories and sketches, including a short article on "The Australian Books", being an appreciation of Lawson, Dyson and Stone. Other contributors include Montague Grover, Edward Dyson, "Kodak" (E. O'Ferrall), C. J. Dennis, Henry Lawson, C. P. Smith, and Granville Sedley.

#### Criticism

Creative Effort: An Essay in Affirmation. (Syd., Art in Australia.) 1920.

Engl. ed. (Lond., Palmer.) 1924.

#### Fiction

A Curate in Bohemia. Illust. (Syd., Bookstall.) 1913.

Engl. ed., illust. (Lond., Laurie.) 1937.

The Magic Pudding: Being the Adventures of Bunyip Bluegum and his Friends, Bill Barnacle and Sam Sawnoff. Illust. (Syd., Angus & Robertson.) 1918.

Various editions, both English and Australian.



- Hyperborea: Two Fantastic Travel Essays. (Lond., Fanfrolico Press.) 1928.
- Madam Life's Lovers: A Human Narrative Embodying a Philosophy of the Artist in Dialogue Form. Illust. (Lond., Fanfrolico Press.) 1929.
- Redheap. (Lond., Faber.) 1930.  
 Another ed. 1934.  
 American ed., entitled *Every Mother's Son*. (N.Y., Cosmopolitan Book Corporation [Farrar]) 1930.
- Miracles by Arrangement. (Lond., Faber.) 1932.  
 American ed., entitled *Mr Gresham and Olympus* (N.Y., Farrar.) 1932.
- The Cautious Amorist. Illust. by author. (N.Y., Farrar.) 1932.  
 Other editions 1934, 1946.
- Saturdee. (Syd., Endeavour Press.) 1933.  
 Engl. ed., illust. by the author. (Lond., Laurie.) 1936.
- Pan in the Parlour. (N.Y., Farrar.) 1933.  
 Engl. ed. (Lond., Laurie.) 1934.
- The Flyaway Highway. Illust. (Syd., Angus & Robertson.) 1936.
- Age of Consent. Illust. (Lond., Laurie.) 1938.
- The Cousin from Fiji. (Syd., Angus & Robertson.) 1945.  
 American ed. (N.Y., Random House.) 1946.
- Halfway to Anywhere. Illust. (Syd., Angus & Robertson.) 1947.
- Dust or Polish? (Syd., Angus & Robertson.) 1950.

Norman Alfred William Lindsay was born at Creswick, Victoria, in 1879. His works as a novelist are the product mainly of his later years. He began his career in Melbourne as a youth contributing drawings to various Australian journals, and became an illustrator on the staff of the *Bulletin* at Sydney. His subsequent and prolific output of pictorial art consists of works in oils, water-colours, etchings, and similar media, including the illustration of various kinds of writings, mainly Australian books or standard European and classical works. From time to time he has contributed articles on literary subjects to magazines, including *Vision*, the *Lone Hand*, and the *Bulletin*, and he supplied the preface to *Poetry in Australia* (1923), representing the *Vision* point of view. His ideas of life are expressed specifically in *Creative Effort*, *Hyperborea* and *Madam Life's Lovers*—a doctrine of realization no less through the flesh than in literature and art as a universal rather than as a national tradition.

In the later edition of *A Curate in Bohemia* the author, referring to the original issue, remarks that "it was possible in those days to have a lark with an exercise in scribbling", and the description fits this introduction of a rather inane clergyman into Melbourne artistic life, portrayed according to the customary Bohemian pattern. *Redheap*, which came under an official ban, makes, with *Saturdee* and *Halfway to Anywhere*, a trilogy of boyhood and adolescence. *Saturdee* in particular is regarded as notable among works of the kind. The locality is the

Ballarat district of the author's own early years. In *Redheap* the Piper family provides Robert, aged 19, as a central figure. Younger boys dominate the action of *Saturdee*, particularly Peter Gimble, besides his brother, Bill, and Waldo Peddlar, who are prominent also in *Halfway to Anywhere*. The whole series derives its tenor from the gregarious escapades and not over-delicate naturalness of the young male, developing into the prurience of adolescence, in turn fulfilled by the self-satisfaction that follows initial sexual conquest. So far as any impression of nastiness emerges from this cycle of novels, it arises from the intention of the author to show these stages of life realistically, in relation to the small-town environment, without regard to nicer conventions or evasions common in stories of juvenile life.

A similar sensual strain preponderates in the other novels. *The Cautious Amorist* concerns the behaviour of a woman, a clergyman, a journalist, and a stoker marooned together on an island. In *Pan in the Parlour* comparable natural impulses are conditioned by life in a country town. The principals in *Age of Consent* are an artist and his model. *The Cousin from Fiji* projects the experience of the girl indicated by the title into family life in the Ballarat region. *Dust or Polish?* presents the results when a chorus girl leaves the stage to conduct a secondhand furniture shop in Sydney. In it Mrs Dibble and Peter Bodfish are typical of quirks of characterization contributing to the comic element prominent in Lindsay's novels, which rely more on immediate effects of the kind than on any searching study of character and motive. *The Magic Pudding* and *The Flyaway Highway* are books for children.

### Lindsay, Philip

#### Poetry

An Affair of Philip Lindsay's: Experienced and Decomposed into Verse, Nov., 1924. Woodcuts by Raymond Lindsay. (Syd., Panurgean Society.) 1925.

Limited edition of twenty-three signed copies. Colophon adds "hand-printed on hand-made paper". The woodcuts intended for this book were apparently never executed.

Works of fiction to 1937 are listed in the first edition of this work on p. 778.

Philip Lindsay, a son of Norman Lindsay, was born in Sydney in 1906. His connection with Australia as a writer is limited to a brief youthful journalistic experience in Brisbane and Sydney, some contributions to literary magazines, and the publication of the above slight book of verse, prior to his departure to London in 1929. In his autobiographical work, *I'd Live the Same Life Over* (1941), he says, "Whatever I attempted during my youth I looked upon as a rehearsal for England. I never doubted that some day I would reach the mother country." There he has been successful as author of a number of works on English history and novels having a cognate traditional interest.

**Lindsay, Robert** ("Ariel")

*Poetry*

Songs: Comprising Australian Subjects in and Around Wollongong. (Syd., the author.) 1909.

Poems by Ariel. (Syd., D. F. Pettigrew.) 1924.

**Lindsey, Douglas**

*Poetry*

Thoughts on Life, in Verse. (Lond., Stockwell.) 1934.

**Ling, Mary Anne Moore** (*née* Bentley) ("M. M. Bentley")

*Fiction*

A Woman of Mars, or Australia's Enfranchised Woman, by M. M. Bentley. (Syd., Edwards, Dunlop.) 1901.

Also author of fairy tales in typescript deposited in the Mitchell Library, Sydney.

**Lingham, Henry Charles John** ("Viva Vox")

*Poetry*

Juvenal in Melbourne: A Satire, Social and Political. (Melb., H. C. J. Lingham.) 1892.

The Last Hours of a Lion Heart: A Threnody. (Lond., Melville, Mullen & Slade.) 1899.

The Litany of Love; with the Love-Prayer of Giovanna II, Queen of Naples, and Other Poems. (Melb., Atlas Press.) 1900.

The Living Pillars of the Colosseum: A Dramatic Picture-Poem of the Roman Persecutions; with Lyrics from Catullus. (Melb., Echo Publ. Co.) 1903.

The King's Folly and The Queen's Revenge: The True Story of a Court Scandal, by Viva Vox. (Melb., Atlas Press.) 1913.

"Lingo, Turner E." See Fullerton, Mary.

**Linley, George**

*Poetry*

The Gold Seeker: A Metrical Narrative, and Other Poems. (Lond., Harrison.) 1860.

**Lion, Mme. Marie** ("Noel Aimir")

*Fiction*

The Black Pearl, by Noel Aimir. (Melb., G. Robertson.) 1911.

La Devatasi. (Adel., Hussey & Gillingham.) 1911.  
Among South Sea Cannibals. (Lond., Leisure Hour.) 1914.

**Lisle, Mary**

*Poetry*

The Secret Fire. (Melb., Meanjin.) 1947.

**Lister, William H.**

*Poetry*

Thoughts for To-night. (Brisb., Read Press.) 1927.

**Liston, Ellen**

*Fiction*

Pioneers: Stories by Ellen Liston. Compiled by Ellen A. Harwood. (Adel., Hassell Press.) 1936.

**Liston, Maud Renner**

*Poetry*

S. George for England, and Other Poems. (Lond., Heath Cranton.) 1917.

Maud Liston contributed later verse to the *Spinner* (1925-7). She also wrote *Cinderella's Party*, a fairy story for children (1923).

**Litchfield, Mrs Jessie Sinclair**

*Descriptive*

Far-North Memories, by J. S. Litchfield. (Syd., Angus & Robertson.) 1930.

**Literary Chatelaine:** A Souvenir of the Launceston Mechanics' Institute Bazaar and Gift Book for Home Friends. (Launceston, Tas., C. Wilson.) 1858.

Prose and verse. Includes "First Impressions" by S. Prout Hill, and poems and sketches by W. Carr Boyd.

**Little, Cicely** (Cecile Enid Little)

*Fiction*

The Lass With the Delicate Air. (Syd., Angus & Robertson.) 1948.

Author of *Betsy*, by Jane Ashmore, a book for children.

**Little, Constance, and Little, Gwentyth**

*Fiction*

Great Black Kanba. (N.Y., Doubleday Doran.) 1944.

**Little, Edwin Maurice**

*Poetry*

Sonnets and Other Poems. (Brisb., Queensland Book Depot.) 1923.

**Little, Florence Muriel**

*Fiction*

The Master Mind. (Melb., M. L. Hutchinson.) 1910.

**Little, William** ("Lambda")

*Fiction*

The Trinity of Man: Reflections in Phantasy. (Ballarat, Vic., Harsman & Gazzard.) 1896.

Visit to Topos and How the Science of Heredity is Practised There. (Ballarat, Vic., Berry, Anderson.) 1897.

*Poetry*

Reveries. (Ballarat, Vic., Harsman & Gazzard.) 1896.

A Dream of Paradise. (Ballarat, Vic., J. Curtis.) 1904.

Ballaarat: Its Discovery in 1837. (Ballarat, Vic., J. Curtis.) 1904.

Ballaarat: A Retrospect. (Ballarat, Vic., Powell & Co.) 1907.

Father Christmas: and Extracts from his Note Book. (Ballarat, Vic., Powell & Co.) 1907.

Sonnets by Lambda. (Ballarat, Vic., no imprint.) 1908.

Natal Reflections. (Ballarat, Vic., no imprint.) 1909.

Further information is given in Serle's *Bibliography of Australasian Poetry and Verse*.

"Little Jacob"

*Fiction*

Colonial Pen-Scratchings, or Sketches of South Australian Life. (Mount Barker, A. Waddy.) 1860.  
Satirical sketches.

Little Snowwhite, or Harlequin King Kokahoop, or The Damsel Who Never Saw a Glass: A Terpsichoric, romantic, operatic . . . fairy Extravaganza, produced under the direction of B. N. Jones at John Bennett's Victoria Theatre. (Syd., S. Glassop.) 1875.

Little Track, The, and Other Verses. (Melb., Robertson & Mullens.) 1922.  
Verses by Doris Boake Kerr ("Capel Boake"), Myra Morris, Cecil Doyle, Bernard Cronin, and Gertrude Hart.

Littlejohn, Agnes

*Fiction*

The Daughter of a Soldier and Other Stories. (Syd., J. A. Packer.) 1907.

A Lapse of Memory and Other Stories. (Syd., J. A. Packer.) 1909.

Mirage of the Desert. (Syd., J. A. Packer.) 1910.

The Breath of India. (Syd., H. Gorton.) 1914.

The Silver Road: Fairy and Other Stories. (Syd., H. Gorton.) 1915.

*Published by Edwards, Dunlop & Co., Sydney:*  
Star Dust and Sea Spray: Imaginative Tales and Fairy Lore for the Young. 1918.

Rainbow Dreams. 1919.

The Sleeping Sea-Nymph. 1921.  
Another ed., illust. by A. Collins and Olive Crane. 1924.

The Lost Emerald and Other Stories. Illust. by Pixie O'Harris. Designs by Smith and Julius. 1924.

The Pipes o' Pan, and Other Short Stories. 1939.

*Poetry*

Verses. (Syd., H. Gorton.) 1914.

Poems. (Syd., H. Gorton.) 1915.  
Cover-title reads "Lyrical Poems". Reprint of previous work, with additions.

Patriotic Poems. (Syd., H. Gorton.) 1916.

*Published by Edwards, Dunlop, Sydney:*

Lyrics and Lyrical Prose. 1927.

Includes prose.  
Lyrics and Mystic Sketches. Illust. by J. Muir Auld. 1928.  
Includes prose.

The Lady of Doves and Other Poems. 1929.

The Guardian of the Gate and Other Poems. 1933.  
Revised ed. 1934.

The Unforgotten Watch and Other Poems. 1935.  
Revised ed. 1936.

Drowsy Hours and Other Poems. 1936.

Lighthouse Keepers and Other Poems. 1938.

Littlejohn, Emma Linda Palmer (Mrs Albert Littlejohn)

*Fiction*

Life and Lucille, by Linda Littlejohn. (Syd., Bookstall.) 1933.

Littlemore, Gilbert I.

*Poetry*

Songs of a Hermit. Introd. by J. Le Gay Brereton. (Syd., Epworth.) 1927.

"Livingstone-Stanley, Serena". See Lindsay, Joan.

Lloyd, Charlotte J.

*Poetry*

The House of Just Fancy! (Syd., Judd.) 1921.

Lloyd, Eileen Wandin

*Poetry*

Songs of a Southern Land. (Boston, Four Seas Co.) 1928.

Lloyd, Enid Patricia Aylmer

*Poetry*

On Wings of Fancy. (Adel., Main Newspapers Ltd.) 1934.

Lloyd, Jessie Georgiana (Mrs G. A. Lloyd) ("Silverleaf")

*Fiction*

The Wheel of Life: A Domestic Tale of Life in Australia, by Silverleaf. (Syd., G. Robertson.) 1880.

Author of "All Aboard".

**Lloyd, Mary E.**

*Fiction*

*Men I Have Proposed To.* (Syd., Edwards, Dunlop.) 1915.

*Susan's Little Sins.* (Syd., Judd.) 1919.

*A Mock Widow.* (Melb., Robertson & Mullens.) 1938.

**Lloyd-Smith, P.**

*Poetry*

*Aboriginal Legends and Poems of To-day.* (Melb., S. John Bacon.) 1941.

**Lloyd-Taylor, Nancy**

*Fiction*

*By Still Harder Fate.* (Melb., G. Robertson.) 1898.

"Llywelyn". *See* Lucas, Llywelyn.

"Local Letter Carrier, A"

*Poetry*

*After Twenty Years, Our Distinguished Visitor, and Poems of the Post Office.* (Ballarat, Vic., James Curtis.) 1884.  
Includes prose.

**Loch, Frederick Sydney** ("Sydney de Loghe")

*Fiction*

*The Straits Impregnable,* by Sydney de Loghe. (Melb., Australasian Authors' Agency.) 1916.

*Pelican Pool,* by Sydney de Loghe. (Syd., Angus & Robertson.) 1917.

*One Crowded Hour: A Call to Arms,* by Sydney de Loghe. (Melb., Australasian Authors' Agency.) 1918.

*Three Predatory Women,* by Sydney Loch. (Lond., Allen.) 1925.

*The Straits Impregnable* is a descriptive account of the Gallipoli campaign. For works written conjointly with his wife, Joice M. Nankivell, see under her name.

**Loch, Joice M.** *See* Nankivell, Joice M.

**Loch, Sydney.** *See* Loch, Frederick Sydney.

**Lock, Arnold Charles Cooper** ("Charles Cooper")

*Fiction*

*The Turkish Spy.* (Lond., Stockwell.) 1932.  
Aust. ed. (Syd., New Century Press.) 1938.

*Reflected Glory.* (Syd., Jackson & O'Sullivan.) 1934.  
Engl. ed. (L. Mackay.) 1935.

*Satan's Mercy.* (Syd., Jackson & O'Sullivan.) 1934.  
Engl. ed. (L. Mackay.) 1935.

*The Soul of Tak-Ming.* (Adel., J. H. Sherring.) 1935.

*By Command of Yee-Shing.* (Syd., Thwaites.) 1937.

*Hong Kong Mystery.* (Melb., Windsor Publ. Co.) 1938.

*West in the East.* (South Melb., Popular Publications.) 1941.

All the books in the above list were published under the pseudonym. Also author of *Tropics and Topics* (1949), and *People We Met* (1950).

**Locke, Eric**

*Poetry*

*From Shore to Shore.* (Brisb., W. Brooks.) 1944.

**Locke, Sumner** (Mrs H. L. Elliott)

*Fiction*

*Mum Dawson, Boss.* Illust. (Syd., Bookstall.) 1911.

Produced as a play during the first world war.

*The Dawsons' Uncle George.* Illust. (Syd., Bookstall.) 1912.

*Skeeter Farm Takes a Spell.* (Syd., Bookstall.) 1915.

*Samaritan Mary.* Illust. (N.Y., Holt.) 1916.

*Poetry*

*In Memoriam Sumner Locke.* (Melb., S. J. Endacott.) 1921.

Comprises poems by the author and a poem by Randolph Bedford, as well as appreciations by E. J. Brady, Steele Rudd, Boyd Cable, Mary Grant Bruce, and Vance Palmer.

Sumner Locke's Bookstall series were sold by thousands. She made a hit with *Mum Dawson, Boss* and *The Dawsons' Uncle George*. Mum may be regarded as the counterpart of Steele Rudd's Dad. Other humorous stories of selection life are found in *Skeeter Farm Takes a Spell*, which tells of a bush family's holiday in the city with £25 "to burst up". *Samaritan Mary* is a domestic novel, the scenes of which are vaguely located in the United States.

Sumner Locke was born in Sandgate, Queensland, in 1881. She won prizes for her short stories in England. On her return to Australia from America she married, and she died shortly afterwards. Her play, *The Vicissitudes of Vivienne*, was produced in Melbourne in 1908.

**Locke Elliott, Helena Sumner.** *See* Locke, Sumner.

**Locke-Elliott, Sumner**

*Drama*

*Interval: A Play in Three Acts.* (Melb., Melbourne University Press.) 1942.

**Lockett, Jeannie** (née Beattie)

*Fiction*

*Judith Grant.* 3 vols. (Lond., Hutchinson.) 1892.  
Ed. in 1 vol. 1893.

**Lockeyear, J. R.**

*Fiction*

*Goulburn Mary: An Australian Tale.* (Ballarat, Vic.) 1894.

A short story.

*Bachelor's Hall, or Now and Then.* (Adel., Hassell.) 1895.

Also author of a children's book, *Mr Bunyip or Mary Somerville's Ramble* (1891).

**Lofting, Hilary Joseph Francis**

*Fiction*

*The Happy Vagabond*, by Margaret Fane and Hilary Lofting. (Syd., Cornstalk.) 1928.

A collection of short stories centred round the wanderings in New South Wales of a tinker and vocalist. For particulars about Margaret Fane, see under her name.

*Bail Up!:* Ned Kelly, Bushranger. (Syd., New Century Press.) 1939.

Lofting, a brother of Hugh Lofting (author of the *Dr Doolittle* books), was born in London in 1881 and came to Australia in 1915. He was a civil engineer by profession, and wrote stories and critical articles for the *Bulletin* and other newspapers, sometimes using the pseudonym "Francis Osborn". He edited, with an introduction, the unabridged edition of Marcus Clarke's *For the Term of His Natural Life* (1929). He died in 1939.

**Lomond, Elizabeth**

*Fiction*

*I Have been Young*. (Lond., Gollancz.) 1932.

*London: A Fragment*. (Syd., J. Cook & Co.) 1867.

Poetry.

*London Aphrodite, The*. See under Lindsay, Jack.

**Lonergan, James C.**

*Poetry*

*One in Many and These in One: A Satirical Poem*. (Syd., J. G. O'Connor.) 1882.

*Long, Caroline*. See Clarke, Caroline.

**Long, E. G.**

*Fiction*

*Sandy & Co*. (Melb., Brown, Prior.) 19—.

**Long, Ernest Laurie**

*Fiction*

*Sea Dust*. (Lond., Ward Lock.) 1938.

**Long, R. H.**

*Poetry*

*Verses*. Foreword by F. Sinclair. (Adel., H. E. Stone.) 1917.

Richard Hoopell Long was born in England in 1874 and came to Australia five years later. He died in 1948, having been for many years a resident of Sandringham, Victoria. In lines on "The Muse" he remarks that although "she lets me hold her hand awhile, 'tis doubtful if we'll marry". This indicates the occasional character of his poetry and its felicitous simplicity. A sonnet, "Dreams", is typical of his single-mindedness:

*I have had dreams and visions, but distrust  
Imaginations that lack strength to bear  
Communion with the commonplace, and share  
The normal needs of life, as all dreams must.*

He was an unaffected lover of natural things, deriving from a skylark's nest the lesson that "Art's true bulwark is the puritan", seeing the weeds between the sleepers of an intruding railway as "vagrants that reveal how swiftly Nature such a hurt could heal", and delighting in "the lyre-bird's luscious notes, thieving the ballads from his neighbours' throats". Humanist, pacifist and socialist, he expressed his ideal in "Poet and Peasant" as

*More peasant in the soul of one,  
More poet in the other.*

**Longmore, Cyril**

*Anthology*

*Carry On! The Traditions of the A.I.F.* Ed. by C. Longmore. Illust. (Perth, Imperial Printing Co.) 1940.

Contains poems by Oscar Walters and Peter Hopegood.

**Lord, W. F.**

*Fiction*

*The Mysterious Disappearance of Ralph Forrester*. (Launceston, Tas., Examiner.) 1902.

**Lording, Rowland Edward** ("A Tiveychoc")

*Fiction*

*There and Back: The Story of an Australian Soldier, 1915-35*. Forewords by L. A. Robb and an unknown soldier. Decorations by Frank Dunne. (Syd., R.S.S. & A.I.L.A.) 1935.

**Lorence, Tex**

*Fiction*

*The Devil's Range*. (Syd., Associated General Publications.) 1946.

**Lorimer, Philip Durham**

*Poetry*

*Poems*. (Syd.) 1871.

*Gems We Know in Illawarra*. (Parramatta, N.S.W., J. Burton.) c. 1895.

Date suggested by Serle.

*Songs and Verses*. (Lond., privately printed by W. Clowes.) 1901.

This volume contained a biographical sketch by E. A. Petherick, who referred to *Poems* (1871). Reviewed in Kellow's *Queensland Poets* (1930).

**Loughran, Edward Booth**

*Poetry*

*'Neath Austral Skies*. (Melb., Melville, Mullen & Slade.) 1894.

*The Ivory Gate*. (Melb., G. Robertson.) 1907.

Contains a selection from *'Neath Austral Skies*, with additional poems.

*A Welcome*. (Melb., the author.) 1913.

"Louis, Arthur". See Keyser, Arthur.

"Louise". See Dumas, Grace.

Love, Stuart Gilkison

*Poetry*

Gleanings. (Lond., Medici Society.) 1919.

"Lovegood, John". See Watson, E. L. Grant.

Lowcock, L. Lennox

*Poetry*

The Book of Good Luck and Quaint Sayings.  
(Syd., Turner & Henderson.) 190-.

Lowe, Annie. See MacDonald, Annie.

Lowe, Eric

*Fiction*

Salute to Freedom. (Lond., Collins.) 1938.

Framed in Hardwood. (Lond., Toronto, Collins;  
N.Y., Reynal & Hitchcock.) 1940.

Beyond the Nineteen Counties. (Melb., Cassell.)  
1948.

Eric Lowe, descendant of a pioneer pastoralist, was born in 1889 at Birriwa station, western New South Wales, and after education at The Kings' School, Parramatta, worked on his father's property until his marriage in 1912. In the first world war he served with the Australian Light Horse in Palestine and Egypt. Thereafter he earned his living as engineer, at horse-breaking, as an accountant, and as a mountain guide. After three years in Denmark he returned to Australia in 1939 and worked in the Army service for five years of the second world war. *Beyond the Nineteen Counties* is the story of an early venture west of the Blue Mountains, whereby the Stewart family become pastoralists there. A later book, *O Willing Hearts* (1951) continues the chronicle. *Salute to Freedom*, deriving from these origins though published first, is the author's principal work. Covering a period from 1902 to 1936, it focuses attention on Robin Stewart, both in relation to his bush origin and associations and as an Australian emerging to a wider horizon. His marriage, disapproved by his parents, deprives him of the paternal station property which he had hoped to carry on, though he is provided with another. His conjugal life is disappointing. A girl with whom he had hoped for fulfilment at the end of his war service dies. After the fleeting compensation of companionship with his two adolescent daughters, and an excursion into Australian literary life, he goes to Spain during the civil war. On the eve of his death as an imprisoned suspect partisan he ponders the human prospect suggested by the situation, seeing it as that of "a free people moving forward through time—marching forward". This theme is not as prominent as the title of the book might suggest, but takes its place in the whole study of Robin's spiritual *malaise*, knowledgeably amplified in the variety

of his circumstances and the outlook of his time and in his relations with the numerous characters—mainly, his father, rooted in an inherited pastoral vocation; his mother, with a nervously intelligent awareness causing her, through her settled affection, to acquiesce in station life without liking it; Robin's wife, oppressed by the disadvantage of being his senior and at last insane; and his rascal uncle, Braid. *Framed in Hardwood*, set in much the same period and environment, is less intellectually discursive because concerned with a more singleminded character, Peter Bennett, who, befriended as a boy in poor circumstances by a pastoralist, Walter Hogan, eventually acquires the latter's property and marries his daughter, Grace. Around the contrast between them—after some diffusion in preliminaries of local relationships—the action coheres through phases of the development of Peter's interest to the point of wealth. In the end both husband and wife are conscious of love fatefully missed. Grace looks for compensation in her calm acceptance of wifely ministration. Peter faces the future undeterred by the mishaps of his own wilfulness.

Lowe, Robert (*Viscount Sherbrooke*)

*Poetry*

Poems of a Life. (Lond., K. Paul.) 1885.

2nd ed. 1885.

Quoted in Sladen's *Australian Poets*, 1788-1888.

Reference to Lowe's poetry is made in J. F. Hogan's *Robert Lowe, Viscount Sherbrooke* (1890), and Patchett Martin's *Life* (1893). Lowe was born in England in 1811, graduated from Oxford University in 1833 and came to Sydney in 1842. He was a member of the Legislative Council from 1843 to 1850 and was prominent in Australian politics during that period. He returned to England in 1850 and entered the House of Commons, holding several portfolios from time to time. He was created a viscount in 1880 and died in 1892.

Lower, Leonard Waldemar

*Fiction*

Here's Luck. (Syd., Angus & Robertson.) 1930.

Here's Another. (Syd., F. C. Johnson.) 1932.

Another ed. (Syd., New Century Press.) 1938.

Life and Things. 1936.

The Bachelor's Guide to the Care of the Young and Other Stories. (Syd., Frank Johnson.) 1941.

Author of *Loweritis* (1940).

Loyau, George Etienne

*Poetry*

Australian Wild Flowers; Fresh Gathered from the Field of Poesy. (Syd., Lee & Ross.) 1871.

The Australian Seasons: An Original Pastoral Poem. (Syd., Lee & Ross.) 1871.

Colonial Lyrics: Original Poems. (Syd., Beard & Holmes.) 1872.

Author of *The Gawler Handbook* (1880), *Representative Men of South Australia* (1883), *Notable South Australians* (1885), *The History of Maryborough, Queensland*, and other historical and descriptive works, as well as of essays and stories. "Tales in Verse" and other poems have not been collected in book form. Loyau died at Bundaberg in 1898.

**Lucas, Llywelyn** ("Llywelyn")

*Poetry*

The Garden. (Brisb.) 1938.

On Wings, by Llywelyn. (Brisb., Victory Press.) 1944.

**Lucas, Thomas Pennington**

*Poetry*

Creation and the Cross; The Harmony of Science and Revelation: Essays and Song. (Melb., Cassell.) 1886.

Contains prose.

Sacred Songs and Nature Pieces. (Brisb., Edwards, Dunlop.) 1914.

Reviewed in Kellow's *Queensland Poets* (1930) Author of *Cries from Fiji and Sighings from the South Seas* (c. 1870), referring to Fijian labour in Queensland.

**Luck, Courtenay S. G.**

*Poetry*

Metrical Mementoes of Idle Hours. (Brisb., the author.) 1911.

**Ludwig, Boris**

*Fiction*

Jaws of Doom. (Syd., Associated General Publications.) 1948.

**Luffmann, Mrs Laura Bogue**

*Fiction*

Will Aylmer: A Tale of the Australian Bush. Illust. (Lond., Religious Tract Society.) 1909.

A Question of Latitude. (Lond., Lane.) 1911.

Prior to arrival in Australia, under the name of Laura M. Lane, Mrs Luffmann wrote: *Gentleman Verschoyle*, 3 vols (1875), *Mrs Roberts, or No Time to be Religious* (1877), *A Character: A Story for Girls* (1879), *My Sister's Keeper: A Story for Girls* (1879), *Harry's Discipline* (1881), *Ella's Mistake* (1882), *Dresden Romance* (1884), *A Nineteenth Century Hero* (1885), *Teresa's Secret* (1885), *Dr Maynard's Daughter* (1886), *Living It Down* (1886), *Hawkbroke Farm, or Esther Gaunt's Wooing* (1887), *Heroes of Every-day Life*, illust. (1888), *Mrs Lupton's Lodgings* (1891), *Violet Maitland, or By Thorny Ways* (1894), and *The Life and Writings of Alexander Vinet*, introd. by F. W. Farrar (1896). Apart from *Gentleman Verschoyle* (1875), a full-length first novel, and the biography of Vinet, the remaining works are simple romances, written for children, with a religious and moral purpose. Lauretta Maria Lane, afterwards Mrs C. Bogue Luffmann, who used the pen-name of "Laura M. Lane" prior to marriage and that of "Laura Bogue Luffmann" after marriage, was born in Bedford, England, in 1846, a daughter of Captain John Lane, one of Nelson's officers. She was educated in France and later she travelled through Switzerland, France and Germany. She married, in Melbourne, Carl Bogue Luffmann, superintendent of the Horticultural Gardens at Burnley, whom she had met previously in Spain. He was the author of works on gardening and also of *Quiet Days in Spain* (1910), and *The Harvest of Japan* (1920). He is referred to in Elinor Mordaunt's *Sinabada* (1920). Mrs Bogue Luffmann took a prominent part in Australian women's movements; she edited the *Women's Voice*, and as "Una" contributed to the *Daily Telegraph*, Sydney, and also wrote articles on charitable and correctional institutions to the Press in Australia, South Africa and the United States. She died at Queanbeyan, New South Wales, in 1929. In her memory the Laura Bogue Luffmann memorial (literary) competition was established.

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**Luigi, Belli**

*Fiction*

The Mummy Walks. (Syd., Transport Publ. Co.) 1950.

**Luke, E. J.**

*Poetry*

Australian Nature Studies and Nursery Rhymes. (Melb., Rhyme Printery.) 1921.

**Luke, Tom Caw**

*Poetry*

Diary Leaves. (Pinnaroo, S.A., Pinnaroo Border Times.) 1925.

**Lum, Rowena Bernice**

*Poetry*

Poems. (Melb., W. A. Hamer.) 1932.

**Lumsden, Daniel Fraser** ("Lionel Laggard")

*Fiction*

Sweet Isabel of Narragoon, by Lionel Laggard. (Lond., Greening.) 1908.

Love and Life. (Lond., Digby, Long.) 1911.

**Lusby, Jack**

*Fiction*

Thumbs Up. Illust. (Syd., Frank Johnson.) 1941.

Grin. Illust. (Syd., Frank Johnson.) 1945.

**Luscombe, Harry**

*Fiction*

Cummin, Cohen and Conn in Half Way Round the World and Back the Other Way. (Belgrave, Vic., News print.) 1924.

**Luther, Virginia.** *See under* Brewster, H. C.

**Luttrell, Constance S.** *See under* Souvenir.

**Lyall, James Ramsden**

*Essays*

Pat's Platitudes. (Adel., the author.) 1932.

**Lyall, James Robert** ("Pat", "Patroclus", "Gordon Lindsay Adams")

*Poetry*

How the Favourite Beat Us: A Real Incident of the 1903 Melbourne Cup, by Gordon Lindsay Adams. (Adel., A. Chappel.) 192-.

Another ed., entitled *How the Favourite Beat Us and Other Poems*, by Patroclus. (Adel., Reliance Printery.) 1936.

The Great World War and Other Poems, by Patroclus. (Adel., Big Printing House.) 1922.

Christmastide: The Story of the Nativity told in Verse by J. Lyall. (Souvenir, no imprint.) 1923.

Christmastide: A Meditation on the Nativity of our Blessed Lord. n.d.

In Memory of the Brave, etc., by One of the Living Ones. n.d.

The Unknown Man: An Easter Meditation on the Passion of our Blessed Lord, by Pat. (Adel., Hunkin, Ellis & King.) n.d.  
Sheet.

The Terrible Turk: A Rhythmic Rhapsody of Seven Staves, etc., by Pat. (No imprint.) 1927.

Mary Pickford and her Taste in Birds, by Pat. (No imprint.) 1931.  
Sheet.

Centenary Rhymes, by Patroclus. (Adel., Reliance Printery.) 1937.

A Symposium of Souls. (Adel., Lewis.) 1937.

Lyle, Garry

*Poetry*

Eighteen Poems. (Northcote, Vic., Cloister Press.) 1940.

Lynch, Arthur

*Fiction*

Poppy Meadows: Roman Philosophique. (Paris.) 1915.

O'Rourke the Great. (Lond., Hutchinson.) 1922.  
*Poetry*

A Koran of Love: The Caliph and Other Poems. (Lond., Remington.) 1894.

Our Poets! (Lond., Remington.) 1894.

Religio Athletae. (Lond., Remington.) 1895.

Prince Azreel: A Poem with Prose Notes. (Lond., Swift.) 1911.

Sonnets of the Banner and the Star. (Lond., E. Mathews.) 1914.

Referred to in P. S. Cleary's *Australia's Debt to Irish Nation Builders* (1933). Also author of *Modern Authors* (1891), *Approaches: The Poor Scholar's Quest of a Mecca* (1892), *Human Documents* (1896), *Psychology: A New System* (1912), *Purpose and Evolution* (1913), *Ireland: Vital Hour* (1915), *La nouvelle éthique* (1917), *L'Évolution dans ses rapports avec l'éthique* (1917), *Moments of Genius* (1919), *The Immortal Caravel* (1920), *Moods of Life* (1921), *Ethics* (1922), *Principles of Psychology* (1923), *Seraph Wings* (1923), *My Life Story* (1924), *Science Leading and Misleading* (1927), *The Rosy Fingers. The Building Forms of Thought and Action in the New Era* (1929), and *The Case Against Einstein* (1932).

Arthur Alfred Lynch was born at Smythesdale, near Ballarat, Victoria, in 1861, took degrees as M.A. and as a civil engineer at the University of Melbourne, and qualified as M.R.C.S. in London, where he also worked as a journalist. In the Boer War he fought against the British in South Africa. A consequent death sentence in London for treason was commuted to imprisonment for life, but he was released at the end of a year. During the first world war he worked in Ireland recruiting for the British army and was given the rank of colonel. He afterwards practised medicine in London, where he died in 1934. His imaginative writings are hardly more than an aspect of his marked general ability. His attacks on his English contemporaries in *Our Poets* followed the unfavourable reception given to his own previous publications. His proficient exuberance led him to say in *Religio Athletae*, "There is

no virtue that is not to be measured by accomplishment, by vigor, energy, conquest, by magnificence, *gloire*." Though he dedicated *The Rosy Fingers* to the people of Australia, and said "the very name Australia tolls through my being like a bell", there is little to connect with his native land his versatile output after he left it. An estimate of his character and work is contained in *A. G. Stephens: His Life and Work* (1941), edited by Vance Palmer.

Lynch, Caroline. See under Ladies' Almanack.

Lynch, William

*Fiction*

Of Fire and Fury. (Syd., Consolidated Press.) 1945.

Short stories.

The Intimate Stranger. (Syd., Freelance Press.) 1948.

"Lynd, B." [sic]. See under Dr Leichhardt.

Lynd, Robert

*Poetry*

Leichhardt's Grave: An Elegiac Ode, on the Scarcely Doubtful Fate of . . . Leichhardt, Whose Life . . . Has Been Sacrificed . . . , Whilst Endeavouring to Effect an Overland Route to Port Essington. Poet: Robert Lynd. Composer: I. Nathan. (Syd., W. Baker; Lond., Falkner.) 1845.

This poem was originally published in the *Sydney Morning Herald* on 3rd July 1845, and was reprinted as a footnote in J. D. Lang's *Historical and Statistical Account of New South Wales* (3rd ed., 1852, vol. 1, pp. 371-3). On p. 368 of the same volume Lang added that Lynd's poem had been "set to music, and sung, and wept over for months in succession, by all the sentimental young ladies of the colony, when suddenly, in the month of March, 1846, Dr Leichhardt re-appeared in Sydney himself, having come direct from Port Essington by sea".

Lyng, Jens Sorensen

*Fiction*

Teddy Wilkins' Trials. (Melb., Jackson-Petersen print.) 1910.

Author of *The Scandinavians in Australasia* (1901), in Danish, and of Danish works of fiction, including *Novels and Sketches* (1900), and *Modern Vikings* (1905). Also author of *Our New Possessions* (1919), *Island Films* (1925), *Non-Britishers in Australia* (1927), which was awarded the Harbison-Hignbotham Prize, Melbourne University, *The Road to Canberra* (1931), and *The Scandinavians in Australia, New Zealand and the Western Pacific* (1939). For ten years Lyng edited *Norden*, a Melbourne Scandinavian journal. He was born at Hasle, Denmark, in 1868, and came to Melbourne in 1891. He was sometime secretary to Baron von Mueller. He served with the Australian forces in New Guinea during the first world war.

Lynn, David

*Fiction*

Barney Christopher. (Lond., Kangaroo Books.) 1945.

Lynn-Lewis, Ephie Beatrix

*Poetry*

Poems. (Melb., N. W. Evans.) 1931.



Lynne, Mabs. *See under* Shepard, Francis.

Lysaght, Mrs Ivy G.

*Poetry*

Lynravn, Norman Soren. *See under* Martin, Lincoln William.

Thine Eyes and Other Poems. (No imprint.)  
n.d.

Lyon, Mrs Ruby Sykes

*Fiction*

Stray Sunbeams: A Book of Optimism and Good  
Cheer. (Melb., Vidler.) 1926.  
*Includes prose.*

*Poetry*

Poems For You and Others. (Melb., Radio  
Press.) 1923.

Lyttleton, Edith Joan. *See* "Lancaster, G. B."

"Lyulph"

*Fiction*

Snow: A Christmas Story by Lyulph. (No  
imprint.) 187-.

# M

"M.A.B."

*Fiction*

Mona Desmond, and Other Stories. (Syd., Pellegrini.) 192-.

"M.B." *See* Boyce, Mrs Maria Bowden.

"M.C." *See* Martin, Catherine.

"M.E.S." *See* Searle, M. E.

"M.I.S.T." *See* Scott, Maria J.

"M.J.M." *See* King, Katharine.

"M.J.M., Mrs"

*Fiction*

Emily Graham, or The Dawning of Light: A Temperance Tale. (Ballarat, Vic., J. Curtis.) 1870.

Another ed. (Fitzroy, Melb., J. Field.) 1878.

"M.J.S., Mrs". *See* Scott, Maria J.

"M.M."

*Fiction*

Christmas Crib. (Melb., Australian Catholic Truth Society.) 1904.

Short sketch.

"M.R." (1). *See* Green, Arthur.

"M.R." (2). *See* Rushworth, Miss M.

McAdam, Constance ("Constance Clyde")

*Fiction*

A Pagan's Love, by Constance Clyde. (Lond., Fisher Unwin.) 1905.

Author of *Will They Never Come* (Melb., Australian Catholic Truth Society, n.d.). *A Pagan's Love* contrasts a girl's life in a small New Zealand circle with Sydney society; a story of Bohemianism and religious life with a moral purpose.

MacAlister, Charles

*Criticism*

Old Pioneering Days in the Sunny South. (Goulburn, N.S.W., Charles MacAlister Book Publication Committee.) 1907.

Contains chapters on W. C. Wentworth, R. Lowe, J. D. Lang, D. H. Deniehy, with some original poetry.

MacAlpine, James

*Poetry*

Drifting Rain. (Syd., Shakespeare Head.) 1948.

McAndrew, Vera Elsie

*Poetry*

Until To-morrow. (Syd., the author.) 1946.

MacArthur, David Wilson

*Fiction*

Convict Captain. (Lond., Collins.) 1939.

Reprinted 1940.

Author of *The Royal Navy* (1940), *They Sailed for Senegal* (1938), *The River Windrush* (1946), *Auto Nomad in Sweden* (1948), and *The River Fowey* (1948).

Macartney, Frederick T.

*Poetry*

Dewed Petals. (Melb., Brown, Prior.) 1912.

Earthen Vessels: A Theme in Sonnets. (Melb., Specialty Press.) 1913.

Commercium. (Melb., Endacott.) 1917.

In War Time. (Melb., Endacott.) 1918.

Poems. (Melb., Endacott.) 1920.

Something for Tokens. (Melb., Endacott.) 1922.

A Sweep of Lute-Strings: Being the Title Excusing a Very Few Love-Rhymes. (Canterbury, Vic., Galleon Press.) 1929.

Hard Light and Other Verses. (Surrey Hills, Melb., Galleon Press.) 1933.

The binding and lino-cuts are the work of the author.

Preferences. (Syd., Angus & Robertson.) 1941.

Ode of Our Times. (Melb., Anvil Press.) 1944.

Gaily the Troubadour: Satires in the Fixed Forms of Verse. (Melb., Anvil Press.) 1946.

Tripod for Homeward Incense. (Syd., Angus & Robertson.) 1947.

Frederick Thomas Bennett Macartney\* was born at Melbourne in 1887. He worked as clerk, freelance journalist and shorthand reporter, and for two years was bookkeeper on a Riverina sheep station. In 1920 he edited the Melbourne poetry magazine, *Birth*. In 1921, after experience in government offices in Melbourne, he joined the Northern Territory public service and became Clerk of Courts, Public Trustee, Sheriff, and held other appointments in the law branch at Darwin until he resigned in 1933. He then for two years lectured on Australian literature for the Melbourne University Extension Board, and has since delivered Commonwealth Literary Fund courses in the same subject at the universities of Melbourne, Sydney, Queensland, and

\* Author of the textual matter throughout this work. This commentary is therefore contributed by Elizabeth Vassilieff, author, as Elizabeth Hamill, of *These Modern Writers* (1946).

Tasmania. He reviewed Australian books for *All About Books* from 1935 until it ceased publication in 1938, and has contributed stories and numerous critical articles to current magazines. Several of his books of verse are illustrated with his own lino-cuts. He is represented as a short-story writer in Nettie Palmer's *Australian Story Book* (1928).

*Preferences*, a selection from previous books, is arranged chronologically, though the opening poem is really a late one of the earliest group. It is apparently placed there to emphasize the thought, recurring in Macartney's work, that "Life is itself the goal and motive, confluent, whole," needing no evasion by man of his own mortality. "Let him no longer be afraid of his own shadow, death":

*Merrily speed  
This, the last wraith,  
And life shall need  
Not even faith.*

This philosophy rallies us with "the taut drum, immediacy", and even hints at an eventual physically immortal race in "Everlastings", but it entails the scepticism which, in "Siesta", turns from "the world's affairs" to "more enduring things" such as "water, leaves, and wings of flying birds",

*Brusque symbols of the universal state,  
Secret and unregenerate.*

So, though there is meditated observation and experience, there is comparatively little bearing directly on "the world's affairs" before *Ode of Our Times*. This is a long poem in the form of statement and response like that of the ancient Greek chorus, with alternating regular and free verse. It presents, richly and intensely, the predicament of modern man as revealed in contemporary interests such as psycho-analysis, revolutionary politics, and the gadgetry of a mechanical age, and it protests against blind acquiescence in a merely clever implementation of life, figured as

*The cluttered swag which man may yet hump back  
To a mistaken turning of the track.*

The metaphysical conclusion is the same. Life is its own inherent purpose. If the end should be "mere settling of mere agitated dust", and even though philosophy may be no more than "a serious simpleton, wondering why children play upon a hill",

*Yet we are carried upon thought aflame  
Through spaces inconsolably impearled  
With fiery tears engendered of the same  
Pervading grief that wept this falling world.*

*Gaily the Troubadour* deals with the world's affairs at closer quarters in a series of satires in the fixed forms of verse. These are used, as the preface explains, to vindicate symmetrical form in poetry by showing that even the most artificial kind can serve a contemporary purpose. The

subjects range from relativity ("Stars are nest-eggs to make our theories lay"), to preferential voting, described as achieving

*Distinctions in the average  
Objection to the nominees.*

*Tripod for Homeward Incense*, in form something like *Ode of Our Times*, is the monologue of an Australian whose wanderings have led him to China. Contact with a Chinese girl induces thoughts of life and love, converging to the idea of homeland, not as a national aspiration, but for its spiritual sustenance, symbolized in the things to which he returns—the farmer's paddock, "good for him because his, as some other is good for another"; the peace of the ranges "in the purple evening when they draw their shawls around them"; the beat of feet in the aboriginal dance as it "stamps the pulsation which is first and last, the cyclic future, periodic past".

Lapses into "poeticism" in some of the earlier poems make it difficult to understand why they were included in the definitive collection, *Preferences*. They are the soft spots in the otherwise admirable "toughness" of Macartney's poetry; for it is through irony that his imagination best makes the flux of experience stable. With *Something for Tokens* emerged the combination of ironic feeling and vigorous imagery which distinguishes his lyrics of the Australian tropics, and which later was developed with characteristic precision in more sustained themes. The special character of his poetry, the "flavour" remembered when details of narrative and description are forgotten, is that of intellectual subtlety. He has the nicety of wit that can turn upon itself, in a pastoral poem, with the lines:

*Clusters drooping on the vine  
For one who shall repent his deeds  
With bacchanalian rosary-beads.*

The biting directness of the social satire in:

*These offices up town,  
Above the speculative street,  
Seem cliffs where troglodytes come scrambling down  
To meet.*

And of literary satire, in:

*Look at this slop-made sonnet, ready-cut  
Exact to pattern, body, arm and leg.*

The refreshing astringency of the conclusion to a love poem:

*Say then, perhaps, that beauty is prone  
To fade, yet love abides;  
But when did anyone  
Love anything besides?*

The rueful humour of a "Tropic Spring Song" that says:

*Give up all this hypocrisy of Spring  
Here in a clime where there is no such thing.  
Welcome torrential rains that grow and die  
In little distances, and the split sky  
Of deafening thunder! We would see and hear  
Something, however violent, more sincere.*

And the sensitive cynicism on the theme of mortality in the lines:

*For life is death diffused in the glad noon air  
For the space that a jest required or a whim decrees,  
Till—ho for the wandering shadows among the trees!*

**McAuley, James**

*Poetry*

Under Aldebaran. (Melb., Melbourne University Press.) 1946.

James Phillip McAuley was born at Lakemba, New South Wales, in 1917, attended Fort Street High School, Sydney, and took his M.A. degree and Dip. Ed. at the university there. After service during the second world war with the Army School of Civil Affairs he became senior lecturer in Colonial Administration at the Australian School of Pacific Administration. He is one of the two writers who devised the literary experiment consisting of poems by an imaginary poet, Ern Malley (q.v.).

McAuley's poetry has the contemporary inclination towards a restrained music and a corresponding hard and often ironic idiom, but with a tendency to symbolic meanings somewhat in the spirit of the "lyrical totals" of the German poet Rilke, with their underlying intellectualism. This is shown in "Blue Horses" (based on the picture by Franz Marc), "The Incarnation of Sirius", the notes on both these poems, and McAuley's frequent use of Mercator's projection as an emblem of "a society, a deformation of feeling, which is being destroyed, obscurely yet violently, before our eyes—to be replaced by a new 'projection' about which both our hopes and our fears may be wrong", equivalent to what one of Rilke's translators calls his "intimations of that inheritance on whose threshold we are standing, and which our civilization may be about to enter, if it does not perish through its own destructive forces". In "Philoctetes" McAuley applies his classicism, manifest in other poems, to the conflict of integrity and conformity as an aspect of the same general theme, which might be described as a transcendental exploration of man's individual and social relation to the cosmos.

Frequent obscurities arise from this resort to recondite abstractions, and even the notes at the end of the book leave a residue of ambiguity in poems to which they relate. Its general character is illustrated by the verses headed "Marginal Note", where the thought at first seems to be that poetry and the approach to it should be direct, though such a reading of the lines does not satisfactorily account for other possible meanings not made clear even figuratively. Such poetry thus seems intended to be received by being what Rilke calls "like-minded" instead of through usual understanding, despite the fact that its tone is not mystical but intellectual, with even a familiar turn in "The Family of Love",

where the author has left "gaps in this circle of poems because some pieces in the design were rejected and some remain unwritten", leaving its intention obscure as a whole as well as in some parts. Throughout the book vivid effects nevertheless emerge, as when

*Progeny of winds, sea-forms, earth-besriders,  
From the blue quarries of their natal hills  
Terribly emerging to their riders,  
Blue Horses lift their trumpets to the moon!*

The direct feeling of a long poem, "Celebration of Love", countenances the author's lines describing it as his "best of many songs begun". None of the other poems has the same warmth. It is a nuptial tribute ("too late by many years"), having the tone of an epithalamium but the quietness of love matured by experience:

*You are yourself, and when we touch  
We understand the joy of being two,  
Not seeking to annihilate  
Distinction, as self-lovers do. The soul  
Is born a solitary, others come  
With foreign gestures to it, which it must  
Learn patiently by heart, or be unjust.  
The god has been a child since men began  
To worship him; he must become a man.*

A shorter poem, "The Woman in the House", concerning a mother outgrown by her children, is almost the only comparable instance of the feeling of human associations. "Revenant", in which the poet visits an empty house, with all its pathetic reminders of his former occupancy, is graphically neutral. The lyrics generally have a speculative trend: "Sleep", suggesting the oppression of self-consciousness as compared with the blind exemption of instinct; "She Like the Moon Arises", expanding a musical love-thought; the controlled passion yet quicker movement of "Monologue". Among these shorter poems, "At Bungendore", with its initial descriptive sharpness, is more direct. "Terra Australis" is a characteristic transposition of the outward scene into similes of an inner "and mythical Australia, where reside all things in their imagined counterpart". "Envoi" makes a similar modulation of its opening description:

*There the blue-green gums are a fringe of remote disorder  
And the brown sheep poke at my dreams along the hillsides;  
And there in the soil, in the season, in the shifting airs,  
Comes the faint sterility that disheartens and derides.*

*Where once was a sea is now a salty sunken desert,  
A futile heart within a fair periphery;  
The people are hard-eyed, kindly, with nothing inside them,  
The men are independent but you would not call them free.*

The main poem on a local theme is a satire of about 140 lines. Its title, "The True Discoverer of Australia", denotes "The glorious and forgotten Gulliver, who found his Lilliput where you will find Lilliput still." In that tone the stanzas

proceed to castigate Australian life in specific aspects, mainly cultural, some of comparatively recent topical interest. A short poem, "Jindy-worobaksheesh", is in the same vein.

**McAuliffe, Nora**

*Poetry*

The Song-maker and Other Verses. (Syd., Bulletin Co.) 1937.

**McBride, Charles Antony** ("Maurice C. Groom")

*Essays*

Within the Shadow: Australia's Place in the World and Other Essays, by Maurice C. Groom. (Melb., Brown, Prior.) 1926.

**McBurney, Louise** (Mrs J. S. McBurney)

*Poetry*

Lines by Louise McBurney. (Melb., Norman Bros.) 1915.

Published posthumously, these comprise three short poems, with two verses by J. S. McBurney.

**McBurney, Mrs M. E.**

*Fiction*

Tassong's Ghost. (Melb., D. W. Paterson.) 1915.  
Uses the pen-name of "Alick Flax".

**McCall, Florinda**

*Fiction*

Double Bonds. (Lond., Cassell.) 1909.

**MacCallum, J.**

*Poetry*

Australian Animals. Illust. by Walter Dowman. (Syd., Currawong.) 1942.  
Descriptions and verse.

**MacCallum, Sir Mungo William**

*Drama*

Queen Jezebel: Fragments of an Imaginary Biography in Dramatized Dialogue. (Syd., Angus & Robertson.) 1930.

Mungo MacCallum's contribution to criticism in Australia has been outstanding and he has greatly influenced the content of Australian writing. His chief works were *Shakespeare's Roman Plays and Their Background* (1910; 2nd ed. 1926) and *Tennyson's Idylls of the King* (1894). His several addresses to the Australian English Association are recorded in the previous edition of this work. Born at Glasgow in 1854, MacCallum graduated at the Glasgow University. After study at German universities and an appointment to a chair in Wales, MacCallum held the Challis Professorship of Modern Literature from 1887 to 1920. He was Vice-Chancellor of the University from 1924 to 1927, and was appointed Chancellor in 1935. He died in 1942.

**McCann, Annie M. D.** (Mrs Torrens McCann)

*Poetry*

Poetical Works of Mrs Torrens McCann. (Melb., G. Robertson.) 1888.

**McCarter, Jim** (James William McCarter)

*Fiction*

Pan's Clan. (Syd., Deaton & Spencer.) 1932.

Love's Lunatic. (Syd., Deaton & Spencer.) 1933.

Shoot to Kill. (Syd., Frank Johnson.) 1942.

Fixing Yellow Face [and other stories]. (Brisb., Worker.) 1944.

These People Lived. Illust. (Brisb., Worker.) 1944.

Author of *Australian Curiosities* (1938), and *The Animal Pack*, verses for children (1945).

**McCarter, Mrs M. A.**

*Fiction*

Loorana: An Australian Story. (Melb., G. Robertson.) 1908.

**MacCartha, Fionan.** See Carty, William.

**McCarthy, Justin.** See under Praed, Mrs Campbell.

**MacCartie, Justin Charles**

*Fiction*

My Valuable Dog and Other Short Sketches, Burlesques and Jokes. (Melb., McCarron, Bird.) 1889.

Making his Pile: An Australian Story. (Melb., G. Robertson.) 1892.  
Engl. ed. (Lond., Sonnenschein.) 1892.

The Darleys of Dingo Dingo. (Lond., Gay.) 1895.

**McCaughren, Robert**

*Drama*

Running Water: A Play; [and] A Hitch in Time: A Comedy Sketch. (Syd., Viking Press.) 1940.

**McCay, Campbell**

*Poetry*

Confusion. (Melb., Ramsay Publ. Co.) 1930.

**McClelland, Elna**

*Fiction*

Bunty: The Naughty Rabbit. Illust. by Harry McClelland. (Flemington, Melb., Annie McClelland.) 1917.

Cover serial-title reads: "Australian Kid Stories".

**McClymont, James Roxburgh**

*Poetry*

Characters in Outline and Other Poems. (Lond., Ouseley.) 1911.

Metrical Romances and Ballads, and Other Poems. (Lond., Ouseley.) 1912.

The Land of False Delight, and Other Poems. (Lond., Heath Cranton.) 1913.

Vicente Añes Pinçon. (Lond., Quaritch.) 1916.

Metrical Romances. (No imprint.) 1933.

Comprises the metrical romances as printed in his previous volumes, some sheets of which have been taken apart, renumbered by number-stamp (pp. 1-68), and rebound with a title-page.

**McColl, James Hiers**

*Poetry*

Patriotic Songs for Australia Day. (Bendigo, Vic., Bolton Bros.) 1915.

**McCombie, Thomas**

*Fiction*

Arabin, or The Adventures of a Colonist in New South Wales. With an Essay on the Aborigines of Australia. (Lond., Simmonds & Ward.) 1845.

Another ed., entitled *Adventures of a Colonist, or Godfrey Arabin, the Settler*. (Anon.) (Lond., J. & D. A. Darling.) n.d.  
Another ed. (with footnotes referring to Australian scenery), entitled *The Colonist in Australia, or The Adventures of Godfrey Arabin*. (Lond., George Slater.) 1850.  
Other editions have been published.

Australian Sketches: Gold Discovery, Bush Graves, etc. (Lond., Sampson Low.) 1861.

Another ed., which includes a short novel of the Australian seas, "The Merchant's Bride". (Lond., W. Johnson.) 1861.

Both works contain the 2nd series. McCombie stated that the 1st series was published about sixteen years previously.

2nd series (Melb., 1866.)

Frank Henly, or Honest Industry Will Conquer. (Melb., G. Robertson, H. T. Dwight; Lond., Sampson Low.) 1867.

McCombie's other works include *Essay on Colonization* (1850), and *History of the Colony of Victoria* (1858). His name is also given as MacCombie and as M'Combie. He came from Scotland to the Port Phillip district in 1839, and was prominent in the public affairs of the colony. He took over the *Port Phillip Gazette* from William Kerr in 1848, and was a member of the O'Shannassy Government, 1858-9.

**McCormac, A.**

*Poetry*

Via Crucis, or Death and Life: A Poem. (Adel., Vardon & Pritchard.) 1906.

**McCormick, P. D.**

*Fiction*

The Four School Mates: An Australian Tale of Misfortune and Success. Illust. (Syd., Hayes Bros.) 1896.

**McCoy, Frederick Henry**

*Poetry*

The Northmen: A Poem. (Melb., no imprint.) 1859.

Gained Head Master's Prize, C.E.G.S., Christmas, 1859.

**McCrae, Dorothy Frances** (*Mrs C. E. Perry*)

*Poetry*

Lyrics in Leisure. (Melb., Lothian.) 1909.

Some Children's Songs. (Melb., G. Robertson.) 1910.

Soldier, My Soldier! (Melb., G. Robertson.) 1914.

The Clear Call. (Melb., G. Robertson.) 1915.

Caedmon's Gift. (Melb., Vidler.) 1926.

**McCrae, George Gordon**

*Fiction*

John Rous: A Queen Anne Story in an Australian Setting, showing in Simple Words the Passage of a Not Uneventful Life Animated Throughout By an Inborn and Unconquerable Love of the Sea and a Most Ardent Patriotism. (Melb., Specialty Press.) 1918.

*Poetry*

Two Old Men's Tales of Love and War by G. G. McC. (Lond., Levey.) 1865.

The Story of Balladeadro. (Melb., Dwight.) 1867.

Mämba, "the Bright-eyed": An Aboriginal Reminiscence. (Melb., Dwight.) 1867.

The Man in the Iron Mask: A Poetical Romance. (Melb., G. Robertson.) 1873.

A Rosebud from the Garden of the Taj. 1883.

In the *Melbourne Review*, 1883.

The Fleet and Convoy and Other Verses. (Melb., Lothian.) 1915.

George Gordon McCrae was born in Scotland in 1833, and came to Australia in 1841. He was educated privately at the home of his parents at Arthur's Seat, Port Phillip Bay. He joined the Victorian government service in 1854 and remained in it until he reached retiring age in 1893, being then Deputy Registrar General. He was a member of the Melbourne literary group which included Clarke, Kendall, and Gordon. These associations are referred to in *My Father and My Father's Friends*, reprinted in *Story-book Only* by his son, the poet Hugh McCrae (q.v.), who also edited *Georgiana's Journal: Melbourne a Hundred Years Ago*, a record kept by George Gordon McCrae's mother, in which there are other family particulars. He died at Melbourne in 1927. He was the father also of Dorothy Frances McCrae (q.v.), author of several books of verse. Some of his verses were set to music by Maugham Barnett.

**McCrae, Hugh**

*Biography*

My Father and My Father's Friends. (Syd., Angus & Robertson.) 1935.

Reprinted in *Story-book Only* (1948).

*Fiction*

The Du Poissey Anecdotes: To Which are Joined Some Conversations with a Great Man by Benjamin Harcourt, Esquire. Revised and edited by Hugh McCrae, including notes, remarks, emendations, etc. Illust. by the author. (Syd., Art in Australia.) 1922.

Reprinted in *Story-book Only* (1948).

Art in Australia: Hugh McCrae Number. Illust. by A Feint. (Syd., Art in Australia.) 1931.

Third Series, No. 41, December 1931. Contains selections of McCrae's prose pieces, with a few poems not previously published in book form.

Story-book Only. Illust. (Syd., Angus & Robertson.) 1948.

Includes "My Father and My Father's Friends", first published in Sydney in 1935, and "The Du Poissey Anecdotes", first published in Sydney in 1922.

Poetry

Satyr and Sunlight: *Silvarum Libri*. Decorations by Norman Lindsay. (Syd., John Sands.) 1909. 2nd ed. (Melb., Lothian.) 1911.

Colombine. With an original etching and illust. by Norman Lindsay. (Syd., Art in Australia.) 1920.

Colombine. Illust. by Norman Lindsay. (Syd., Angus & Robertson.) 1920.

Idyllia. Illust. with five original etchings by Norman Lindsay. (Syd., N. L. Press.) 1922.

Satyr and Sunlight. Illust. by Norman Lindsay. Introd. by Thomas Earp. (Lond., Fanfrolico Press.) 1928.

Being his collected poetry.

Another ed., entitled *The Silent Land and Other Verses; Dawnward?* by Bernard O'Dowd: *Satyr and Sunlight*, by Hugh McCrae. (Lond., Standard Publ. Co., issued for Lothian.) 1913.

Another ed. 1930.

The Mimshi Maiden. (Syd., Angus & Robertson.) 1938.

Poems. (Syd., Angus & Robertson.) 1939.

Contains "The Mimshi Maiden".

Forests of Pan: A Selection of Poems Not Hitherto Reprinted from Hugh McCrae's *Satyr and Sunlight* 1928: Made by R. G. Howarth. (Brisb., Meanjin.) 1944.

Voice of the Forest. (Syd., Angus & Robertson.) 1945.

Edited *Georgiana's Journal*. (See commentary on George Gordon McCrae, above).

Hugh Raymond McCrae was born at Melbourne in 1876. His father, George Gordon McCrae, was a poet and man of letters of the Melbourne group to which Clarke, Gordon, and Kendall belonged. He was educated at the Hawthorn Grammar School, then articled to a Melbourne architect, but without completing his term turned to freelance writing and illustration, which took him to Sydney. In 1914 he visited New York, and spent most of that year playing small parts on the stage on Broadway, mainly with the Granville Barker company. Upon his return to Australia he played the lead at Melbourne in a silent film based on the life of Adam Lindsay Gordon, and took subsidiary parts in Shakespearian productions under Ian MacLaren. In 1930 he went to live at Camden, New South Wales; he now resides in Sydney.

It is characteristic of McCrae's poetry that the verses called "Credo", expressing his attitude to life, are not a meditation, but an enfolding gesture of vital and picturesque living; and the omission of them from the 1939 collection seems to emphasize the fact that he does not aim at formulating ideas. He states his own view of this, and with his own notable spice of humour, in some lines in *Voice of the Forest*:

*Why should I philosophise?*

*Being happy I am wise;*

*Wiser far than others who*

*Tear a woolly thought in two,*

*Tear the two again to three,*

*Three to four—Dull lunacy!—*

*Mix 'em up in knots, and then*

*Go to bed, unhappy men.*

Elsewhere, contrasting poets and kings, he suggests that the function of the poet is "to live in making others live". His own way is that of representing tangible experience, largely by the use of legendary material. The title of his first book, *Satyr and Sunlight*, denotes one kind of this—the pagan mythological world, though he does not reproduce it merely with the customary gods and goddesses, but reincarnates it afresh with nimble beings and in lusty terms of his own:

*I blow my pipes, the glad birds sing,*

*The fat young nymphs about me spring,*

*The sweaty centaur leaps the trees*

*And bites his dryad's splendid knees;*

*The sky, the water, and the earth*

*Repeat aloud our noisy mirth . . .*

*Anon, tight-bellied bacchanals,*

*With ivy from the vineyard walls,*

*Lead out and crown with shining glass*

*The wine's red baby on the grass.*

*I blow my pipes, the glad birds sing,*

*The fat young nymphs about me spring,*

*I am the lord,*

*I am the lord,*

*I am the lord of everything!*

His lament for a dead unicorn, though it could hardly be touching, is believable, and "the black centaurs, statuesquely still" at the beginning of "Ambuscade" are as real as in the "roar of hooves" and "lightning view of eyes" of the concluding stampede. He makes these presences familiar by the frank imaginative luxuriousness described in "Fantasy":

*I love to lie under the lemon*

*That grows by the fountain;*

*To see the stars flutter and open*

*Along the blue mountain.*

There he dreams (so vividly that the dream comes true), of "the mythic wood-women",

*While Pan, on a leopard reclining,*

*And birds on his shoulder,*

*Gives breath to a flute's wanton sighing*

*Until their eyes smoulder.*

His other and different excursions into tradition have the same allurement. Costume serves sensuous effect no less than pagan nudity, even in the conventionalized mime of theatrical fantasy, as with the poems of the Pierrot genre, expressed in terms of touch or bodily motion, however exquisite:

*Exit the ribald clown—*

*Enter like bubbling wine,*

*Lighter than thistledown,*

*Sweet little colombine.*

The theme of "The Bridesgroom", "O death, who hast all women for thy prize", adds mortal reality to the immortalized characters there envisaged: "Helen, for whom proud gonfalons ablaze did black the bastions of the Trojan wall"; Cleopatra, who "flames in thine arms across the desert night"; Salome, "whose pillow is the Baptist's head" and "dreams she is dancing while the cymbals play"; Lucrece, Sheba, and Esther. The medieval surroundings of "The Pantler's Son" emerge as he sits "upon a great carved stair of stone below the trees of Avalon"; and in "After the Chase" "the mighty lord of this great castleage" is more graphically set in his period "drinking his simple bowl of curded milk" than if he were depicted swilling flagons. It is this sense of substances that enables McCrae to carry his effect beyond mere atmosphere. The period ballads have the same immediacy—"Red John of Haslingden", with its touch of supernatural uneasiness; the border-ballad movement of "Now Do the Entering Trumpets Sound"; the rascal braggadocio of "Lord Bishop of Witches' Pool"; the demented frustration of "The Phantom Mistress". The gruesome is another relevant pigment in these pictures of past times. It clouds "The Murder Night" and "Gallows Marriage", is melodramatically horrible in the "Orleans and Isabelle" scene in which the King knocks on Isabelle's door with her dead lover's hand, and has a cold starkness in "Thief's Song", which, using the dialect that McCrae suits to his occasional Scots settings, opens with a grisly silhouette:

*Gin the Deevil, like a spider,  
Twixt the sun and cuspéd moon,  
Hanged a web of shamble fibre  
Full of lang legs drappin' doon.*

Some of McCrae's later poetry has a domestic touch. "Song of the Rain" imparts the snug feeling of "night and the yellow pleasure of candlelight". "June Morning" gives a crisp vision of household garden and lawn,

*And in the air the bitter fragrance floats  
Of someone's gardener's pipe.*

There are friendly verses of the poet's home town of later years, Camden, in *Voice of the Forest*; also poems with a mischievously conversational flavour, as when, in "Names", the fascinating girl who was Christabel is "now—just 'the Missus'"; epigrammatic stanzas like "Country Boy" and "One Who Shall Be Nameless"; and some easy yet faintly mannered lyrics in the Elizabethan style.

Of the humanities in McCrae's poetry, as in his thought, there is more decoration than revelation. "To My Mother", though it has true consoling tenderness, dwells on its images more than on its feeling, one of these being typical in its embodiment of "the slim lightning, turning in its sleep". The elegy, "To-Day", has the fragrance of its "blossom-spotted hedge" and the cool sound of doves, but no hint of poignancy. In

perhaps only one poem, "Never Again", is there profound and sustained feeling, magnified by the looming shadow and universal echo of its sorrow:

*She looked on me with sadder eyes than Death,  
And, moving through the large, autumnal trees,  
Failed like a phantom on the bitter breath  
Of midnight; and the unilluminated seas  
Roared in the darkness out of centuries.*

But he chooses to divert it decoratively from ordinary associations by the word "cavern", instead of, as it could have been, "window" of "doorway":

*I seek her in the labyrinthine maze  
Of stars unravelling their golden chain,  
And, from my cavern, mark the lightning blaze  
A pathway for her down the singing rain.  
In vain, in vain: she cannot come again.*

Lighter and more sensual episodes, extending to sheer fantasy as in "The Mimshi Maiden", are invested with something like what he calls "whispered naughtiness". "Reassurance" and "Enigma" are examples close to reality. In the latter the girl, after her first physical experience of love, sits with her fingers on the piano "like little naked women, tango-mad", and her bewilderment is that of

*The new bud frightened to be glad . . .  
The child's first vision of the insatiate sea.*

There are occasional contemplative moods, as in the poem with its earlier title changed to "The Hanging Judge":

*What worth is fame? . . .  
'Tis but a name  
Blown world-wide, dustily—  
How slow, how slow  
The laurels grow,  
How fast the cypress tree.*

"The Ragged Book" concerns a deeper contrast:

*Man's love, uncertain, and as often base,  
Is full of fire and lusty hardihood;  
And love, not kneeling, finds especial place  
With stubborn hearts, and is accounted good.*

*But lo, God's love is very peaceable—  
Too great for us. It tops the middle sky,  
Reaching to earth and back, unceaseable,  
Beyond the confines of philosophy.*

The 1939 *Poems* omits items which were in previous collections, and reprints others with revisions. McCrae's affinity with Norman Lindsay is manifest in the latter's illustrations of the poet's books. *The Du Poissey Anecdotes*, light-hearted imitations of annals in the manner of the eighteenth century, are included, with *My Father and My Father's Friends* and personal reminiscences relating to writers and other matters, in *Story-book Only*, illustrated by the author's own drawings. A study of McCrae's work is included in *Six Australian Poets* (1938), by T. Inglis Moore.



**McCuaig, Ronald**

*Essays and Stories*

Tales Out of Bed. (Syd., Allied Authors and Artists.) 1944.

*Poetry*

Vaudeville. (Syd., the author.) 1938.

The Wanton Goldfish. (Syd., the author.) 1941.

Also limited edition of 30 copies

Quod Ronald McCuaig. (Syd., Angus & Robertson.) 1946.

Ronald McCuaig was born at Newcastle, New South Wales, in 1908. He began his career as a journalist by writing for broadcasting and for radio journals, and after several years with *Smith's Weekly* joined the staff of the *Bulletin*.

*Quod Ronald McCuaig* consists of verses from the previous books with a few more added, though the collection altogether is not large. The poems are mostly brief, the longest being "The Artist's Model", consisting of the acrimonious exchanges of a couple whose reconciliation at the end is hardly more than physical. Another of the more lengthy items is a man's somewhat shaken story of the approach to him of a commercial traveller's wife during her husband's absence from the house where he is their boarder. This emphasis is typical of the book as a whole. The poems are predominantly on love themes or about women, avoiding all idealization, exhibiting merely sensual and even drab occasions exhausting themselves as such, with the inevitable desolation, as of one

*On whom the moon shines with the wan  
Wavering smile of a plain woman  
Who feels that love is not enough  
And knows she has no more than love.*

Some quiet phases of life are shown with pitiless neutrality, as in the picture of "Betty by the Sea":

*The kindly sun has drained away  
Her life, like suds on washing day,  
And left her in the chair on the sands  
Clasping her flowers with laundered hands:  
As though a storm of breeding pains  
And work and worry, which scoured her veins,  
Had passed, she opens her tired eyes,  
Like still seas, to vacant skies.*

"Pretty Kid" exemplifies an occasional airier touch:

*She sits and sees the people pass  
Through eyes that, great and golden brown,  
Roll into joy the visible town.*

Generally the manner is more tersely conversational, with short, clear lines, mostly rhymed, but having free rhythms. "The Critic" expresses a representative outlook:

*The world is a disreputable theatre:  
I am a critic of it,  
On bad terms with the manager  
Because of my wit.*

Lucidity and lightness throughout the book create a deceptive effect of playfulness, but the aim seems to be to redeem the sensually ordinary by artistically isolating it.

**Macdonald, Alexander**

*Fiction*

In Search of El Dorado: A Wanderer's Experiences. Introd. by Admiral J. Moreshy. Illust. (Lond., Unwin.) 1905.

*Published by Blackie, London:*

The Lost Explorers: A Story of the Trackless Desert. Illust. 1906.

The Pearl Seekers: A Tale of Southern Seas. Illust. 1907.

The Quest of the Black Opals: A Tale of Adventure in the Heart of Australia. Illust. 1907.

The Island Traders: A Tale of the South Seas. Illust. 1908.

The White Trail: A Story of the Early Days of Klondike. Illust. 1908.

The Hidden Nugget: A Story of the Australian Goldfields. 1909.

The Invisible Island: A Story of the Far North of Queensland. Illust. 1910.

*The English Catalogue lists under "A. Macdonald" the items:*

Reconciled: A Romance of Kashmir. (Lond., Everett.) 1902.

Story and Song from Loch Ness-side. (Inverness.) 1925.

The Mystery of Diamond Creek. Illust. (Lond., Blackie.) 1927.

Not definitely indicated whether these works belong to this Scots-Australian writer.

Macdonald, born in 1878 in Scotland, served with the Australian contingent in the South African War. His knowledge of Australia, gained from residence in Western Australia and Queensland, provides themes for most of his novels as indicated by the above titles. They are adventure stories written for juvenile reading and mostly have that quality. He is also of descriptive works, *In the Land of Pearl and Gonia* (1907), concerning Australia and New Zealand, and *Through the Heart of Tibet* (1909).

**MacDonald, Annie**

*Poetry*

*Published by L. S. Stone, Sydney:*

Ships Came Sailing, 1788-1938. 1937.

Just To Be Living. 1938.

I Have Met Summer. 1939.

Wouldn't You? 1943.

Blue Galilee. 1944.

Perfect Things. 1944.

**MacDonald, Annie (Mrs A. H. MacDonald, née Lowe)**

*Poetry*

At the Sign of the Southern Cross. (Melb., G. Robertson.) 1911.

**McDonald, Charles***Poetry*

The Sydney Coronal, No. III, Dec., 1835. (Syd., E. H. Statham.) 1835.

**MacDonald, D. P.***Fiction*

Australian Romance: A Miser's Legacy. (Syd., Epworth.) 1909.

Nicholas Simon: A Romance of Revolution. (Lond., Hodder & Stoughton.) 1915.  
Author of *Your Marriage* (1930).

**Macdonald, Dick***Poetry*

The Blue Lake and Other Verses. (Syd., Worker print.) 1920.

**Macdonald, Donald Alister***Essays*

Gum Boughs and Wattle Bloom Gathered on Australian Hills and Plains. (Lond., Cassell.) 1887.

Sweet-scented Flowers and Fragrant Leaves. (Lond., Sampson Low.) 1897.

The Brooks of Morning: Nature and Reflective Essays. (Syd., Angus & Robertson.) 1933.

*Fiction*

The Warrigal's Well: A North Australian Story by D. Macdonald and J. F. Edgar. Illust. (Lond., Ward Lock.) 1901.

Author of *Tourists' Hand-book of Australia*, written and ed. by D.M. (1905).

Donald Alister Macdonald was born at Melbourne in 1857 and died there in 1932. He joined the staff of the *Argus* in 1881 and was associated with it for more than 50 years. Much of his writing subsequently published in book form appeared originally in its columns. His account of the siege of Ladysmith in *How We Kept the Flag Flying* (1900), was a product of his experience as a war correspondent in the Boer War. He is remembered especially for his naturalistic writings, including *The Bush Boy's Book*, the first edition of which appeared in 1911, and another work of juvenile appeal, *At the End of the Moonpath* (1922). The posthumous volume of essays represents more generally the easy manner which made his writings popular.

**Macdonald, Francis C.***Poetry*

When the Devils Meet; the Kaiser and the Devil. (Melb., Victorian Printing Works.) 1918.

**Macdonald, Henrietta Fanny Wilhelmina (Mrs Alfred Ernest Macdonald)***Poetry*

Poems and Other Thoughts. (Burwood, N.S.W., F. R. Byrnes.) 1939.

Peace and War. (Burwood, N.S.W., F. R. Byrnes.) 1940.

Rainbow Farm, or Geoff the Soldier. (Syd., Dey.) 1944.

"Macdonald, Ian". See Urquhart, John.

**McDonald, J. A.***Poetry*

Meinself und Gott in 1914. (Melb., Melville & Mullen.) 1914.

The Rubaiyat of Bill of Potsdam. (Melb., Melville & Mullen.) 1915.

**Macdonald, J. Scott***Essays*

A Bookman's Essays. (Syd., Angus & Robertson.) 1928.

**Macdonald, James Middleton***Fiction*

Thunderbolt: A Story of Australian Bushrangers. (Lond., Hurst & Blackett.) 1894.

The Babu Log: A Tale of Child Life in India. Illust. (Lond., Nutt.) 1896.

Roll Up: A Tale of the Eureka Riots, Ballarat. (Bombay Educ. Soc. Press.) 1901.

Author of *Massilia-Carthago Sacrifice Tablets of the Worship of Baal in Facsimile*, translation (1897), and *Briton versus Boer* (1900). Joint author of *Glimpses of India*.

**MacDonald, Lin***Fiction*

Bud, the Monkey, and Other Tales of Soldiers' Pets. Illust. by Angus MacDonald. Foreword by Sir Ian Hamilton. (Syd., Angus & Robertson.) 1932.

**McDonald, Nan***Poetry*

Pacific Sea. (Syd., Angus & Robertson.) 1947.

Nan (Nancy May) McDonald was born at Eastwood, New South Wales, and educated at Hornsby Girls' High School and the University of Sydney. Her poetry has a lucid, lyrical quality, catching the light and tints of sea and shorelands, as in "Skylark Hill" with "the long grass running up to the ridge to blow along the sky", or "The Ship" with its "torn wake of shadowed ice and fire". "Transmigration" expresses a characteristic mood:

*My eyes through sleep and sunlight  
Swerve with the gulls that go  
Harsh-voiced in the shining beauty,  
Bright on the airs that blow  
Between the bare green hill above  
And the crashing blue below.*

The conclusion of the poem, as to the need "to lift up the same old weight of flesh and take it to

be fed", is indicative of a blended modern conversational idiom, more pronounced in longer poems, such as the title-poem and "Alison Hunt", a sequence with a narrative thread. "The Tollgate Islands", with a symbol of life's entry "demanding what dark fee, what cruel payment?", signifies a speculative interest feeling its way through the music.

**Macdonald, Robert M.**

*Fiction*

The Great White Chief: A Story of Adventure in Unknown New Guinea. Illust. (Lond., Blackie.) 1907.

Rival Treasure Hunters: A Tale of the Debatable Frontier of British Guiana. (Lond., Blackie.) 1909.

Chillagoe Charlie. Illust. (Lond., Unwin.) 1909.

The Secret of the Sargasso. (Lond., Unwin.) 1909.

The Gold Seekers: A Tale of Adventure. (Lond., Unwin.) 1910.

The Moon God's Secret: A Tale of the Tropical Pacific. Illust. (Lond., Unwin.) 1910.

Danger Mountain: A Story of Adventure in Unexplored New Guinea. Illust. (Lond., Unwin.) 1911.

The Opal Hunters, or The Men of the Red Creek Camp. (Lond., Partridge.) 1912.

The Pearl Lagoons, or The Lost Chief. Cheap ed. (Lond., Partridge.) 1915.

Opals and Gold: Wanderings and Work on the Mining and Gem Fields. (Lond., Unwin.) 1928.

Mainly descriptive.

Macdonald has written adventure stories for boys covering many seas and lands, including British Guiana, the Atlantic Ocean, New Guinea, the Pacific Islands and Australia. His wanderings are recorded in *Opals and Gold*. Of his romances the most interesting, *Chillagoe Charlie*, narrates the adventures of a bush parson, who plays the role of a masked Chinese outlaw in order to discover a hidden cavern of gold; associated with gold rushes of the Mitchell River district of North Queensland. Among the New Guinea stories are *The Great White Chief*, relating to exploring and native customs; *Danger Mountain*, narrating gold-prospecting adventures; and *The Pearl Lagoons*. *The Moon God's Secret* describes an ancient Pacific island temple dedicated to the moon god; with many adventures and references to the superstitions and ceremonies of the natives; has affinities with J. F. Dwyer's *White Waterfall* (1912).

**McDonald, Stuart Percy**

*Fiction*

Ungamillia, the Evening Star: A Romance with a Central Australian Background. (Syd., Deaton & Spencer.) 1933.

Island Interlude. (Syd., Deaton & Spencer.) 1938.

**MacDonald, William John**

*Fiction*

Exactly As It Goes: Australian Sketches by John Raxon. (Melb., Vidler.) 1926.

*Poetry*

Australian Songs. (Melb., Australasian Authors' Agency.) 1912.

Wake! Australians Brave! by D. Dillon and W. J. MacDonald. (Adel., Harman & Jacka.) 1916.

**McDonald, William Michael**

*Poetry*

Soldier Songs from Palestine. Foreword by the Rev. W. Fraser. (Melb., Vidler.) 1918.

**McDonnell, Edward ("Hugh Stone")**

*Fiction*

My Homeland: A Collection of Australian Stories, Verses and Memoirs by Hugh Stone. (Wollongong, N.S.W., South Coast Times.) 1925.

The Land of the Budgeriga: Verses and Sketches. (R. C. Pogonoski.) 1936.

Men and Memories. (Newcastle, N.S.W., the author.) 1941.  
Sketches, stories and poems.

**MacDonnell, Freda**

*Poetry*

To-morrow. (Brisb., Clark & Mackay.) 1943.

**McDougall, Alison**

*Fiction*

The Silver Dog. (Lond., Lovat Dickson.) 1934.

Wind in Spring. (Syd., Angus & Robertson.) 1938.

**McDougall, Catherine**

*Poetry*

Thoughts Gleaned from the Battle Columns. (Melb., J. T. Picken.) 1919.

**McDougall, John Keith**

*Poetry*

Poems. (Ararat, Vic., Murphy & Son.) 1896.

The Trend of the Ages. (Melb., Tocsin.) 190-.

The Trend of the Ages, and Other Verses. (Melb., Labor Call print.) 1922.

Old Squatter's Soliloquy. (Melb., Labor Call print.) 1922.

Grass and Gossamer, and Other Verses. (Melb., Industrial Printing Co.) 1930.

The Golden Road, and Other Verses. (Melb., Industrial Printing Co.) 1936.

Beasts of the Blood Trail, and Other Verses. (Melb., Industrial Printing & Publ. Co.) 1939.

The author was Federal member for Wannon from 1906 to 1913. His poems were discussed by J. Bergin in *All About Books*, August 1930.

**McDuff, Eileen May**

*Fiction*

*Murder in the Theatre.* (Melb., Lothian.) 1947.

**McDuffie, Harry R.**

*Fiction*

*Rooks and Crooks.* Illust. by Percy Lindsay. (Syd., Bookstall.) 1925.

Author of "Truelove's Cup" and "The Kidnapping of Sandford".

**McEachern, Malcolm** ("Flotsam")

*Poetry*

*Flotsam and Jetsam,* by Mr Flotsam and Mr Jetsam. (Lond., Heath Cranton.) 1929.

**McEdoo, M. M.**

*Poetry*

*A Commonwealth Memento: Poems, etc.* (Ararat, Vic., Advertiser.) 1900.

**McElhill, Bernard**

*Poetry*

*National Songs of Australia, Bush Poems and Digging Adventures, Dramas, etc.* (Melb., J. Turner.) 1893.  
Contains two dramas.

**McEvoy, W. M.**

*Drama*

*The Little Flower: Life and its Lessons.* (Syd., Pellegrini.) 1929.

**McFadyen, Ella May**

*Poetry*

*Outland Born and Other Verses.* (Melb., Australasian Authors' Agency.) 1911.

*Songs of the Last Crusade.* (Syd., Winn & Co.) 1917.

Author of the following books for children: *Here's Fun for You* (1938), *Pegmen Tales* (1946), *Pegmen Go Walkabout* (1947), and *Little Dragons of the Never Never* (1949).

**Macfarlane, J.**

*Poetry*

*At the Races: The Melbourne Cup, 1892.* Illust. (Melb., R. A. Thompson.) 1892.

**McGrath, Raymond Herbert**

*Poetry*

*Seven Songs of Meadow Lane: A Book of Poetry and Woodcuts.* (Syd., privately printed in the hand-press of J. T. Kirtley.) 1924.

**McGregor, Amos**

*Poetry*

*The Simpleton's Thoughts for the Hopes of Life, and Facts of Life as he Finds Them.* (Melb., no imprint.) 1922.

**McGuffin, William**

*Fiction*

*Australian Tales of the Border.* (Melb., Lothian.) 1920.

**McGuire, Dominic Paul.** *See* McGuire, Paul.

**McGuire, Paul**

*Fiction*

*Published by Skeffington & Son, London, unless otherwise stated:*

*Murder in Bostall.* 1931.

American ed., entitled *The Black Rose Murder.* (N.Y., Coward-McCann.) 1932.

*Three Dead Men.* 1931.

American ed. (N.Y., Coward-McCann.) 1932.

*The Tower Mystery.* 1932, 1936, 1939.

American ed., entitled *Death Tolls the Bell.* (N.Y., Coward-McCann.) 1933.

*Murder by the Law.* 1932, 1936, 1939.

*There Sits Death.* 1933, 1936, 1939.

*Death Fugue.* 1933.

Another ed. (Lond., Hutchinson.) 1940.

*Murder in Haste.* 1934.

*Daylight Murder.* 1934, 1936, 1939.

*7.30 Victoria.* 1935.

*Born to be Hanged.* 1935.

*Prologue to the Gallows.* 1936.

*Threepence to Marble Arch.* 1936.

*Cry Aloud for Murder.* 1937, 1938.

*W.1.* (Lond., Heinemann.) 1938, 1939.

*Burial Service.* (Lond., Heinemann.) 1938, 1939.

*The Spanish Steps.* (Lond., Heinemann.) 1940.

*Poetry*

*The Two Men and Other Poems.* (Adel., F. W. Preece.) 1932.

Dominic Paul McGuire was born at Peterborough, South Australia, in 1903, and educated at the Christian Brothers' College, Adelaide, and at the university there. After three years in England he returned to Adelaide, and continued to contribute to English journals, in addition to stories in the *Bulletin*. In the second world war he held the rank of lieutenant in the R.A.N.V.R. He was included in the 1951 New Year Honours as C.B.E. *The Two Men and Other Poems* consists of some twenty poems, none lengthy, mostly expressing simple meditative communion with nature amid English scenes, in polished but easy verse. With his first novel, *Murder in Bostall*, began a series of books having a crime-mystery interest in English surroundings, and with a sanguine local police superintendent as the leading detective. McGuire's other publications include the descriptive works, *Australian Journey* (1939), and *Westward the Course* (1942), concerned with Oceania; books of political interest, *The Three Corners of the World* (1948), and *There's Freedom for the Brave* (1949); an account

of Australian naval policy, *Price of Admiralty* (1944), in collaboration with F. M. McGuire; and jointly with B. P. Arnott and F. M. McGuire, *The Australian Theatre* (1948), a historical survey of the Australian stage.

**McHart, Andy**

*Fiction*

Dead Man's Boots. (Syd., Currawong.) 1947.  
The Devil's Reward. (Syd., Currawong.) 1947.  
Mystery Canyon. (Syd., Currawong.) 1949.  
Dan of the Freight Line. (Syd., Currawong.) 1950.

**MacHenry, George**

*Drama*

The Labyrinth of Crete: A Drama in Five Acts. (Adel., Burdon & Bonython.) 1889.

*Poetry*

Time and Eternity: A Poem. (San Francisco, Bancroft.) 1871.

**MacIlwaine, Herbert C.**

*Fiction*

The Twilight Reef, the Poet of Dead-Horse Flat, and the Decivilisation of Mr Smyth. (Lond., Unwin.) 1897.

Dinkinbar. (Lond., Constable.) 1898.

Later editions have sub-title: "A Romance of an Australian Stockrider".

Fate the Fiddler. (Lond., Constable.) 1900.

The White Stone: A Story of a Boy from the Bush. Illust. (Lond., Wells, Gardner.) c. 1900.

The Undersong. (Lond., Constable.) 1903.

Tales.

Anthony Britten. (Lond., Constable.) 1906.

The Tower Maiden. (Lond., Simpkin.) 1907.

**MacInnes, Allan Alexander**

*Fiction*

Straight as a Line: An Australian Sporting Story. (Lond., G. Robertson.) 1894.

Another ed. (Lond., Routledge.) 1895.

Another ed. (Melb., Exchange Press.) 1914.

*Poetry*

Rhymes of the Rowel and Stirrup. (Melb., McKellar Press.) 1920.

Author of *A Drover's Odyssey* (1935).

**McIver, G.**

*Fiction*

Neuroomia: A New Continent; a Manuscript delivered by the Deep. (Lond., Melb., G. Robertson.) 1894.

**McIver, George**

*Poetry*

The Bunyip and Other Verses. (Syd., the author.) 1943.

**McJannett, Robert**

*Poetry*

Heroes of the Dardanelles and Other Poems. (Queanbeyan, N.S.W., Age.) c. 1916.

Saltbush Jim, V.C., and Other Verses. (Syd., Burrows & Co.) c. 1918.

Dates as in Serle's *Bibliography of Australasian Poetry and Verse*.

**Mack, Amy Eleanor (Mrs Launcelot Harrison)**

*Fiction*

*Published by Angus & Robertson, Sydney:*

A Bush Calendar. Illust. 1909.

Other eds, 1911, 1914, 1924.

Bushland Stories for Children. Illust. 1910.

Enlarged ed. 1914.

Other eds, 1921, 1923.

Birdland Stories. Illust. 1910.

Waterside Stories. Illust. 1910.

The above stories included in "Australian Story Series".

Bush Days. Illust. by J. Ramsay and L. Harrison. 1911.

Originally appeared in the *Sydney Morning Herald*.

Scribbling Sue and Other Stories. Illust. 1913.

Another ed., illust. by May Gibbs and K. Birmingham, 1923.

Tomtit's Nest and Other Stories. Illust. 1914.

The Wilderness. Illust. by J. D. Moore. 1922.

*Published by the Cornstalk Co., Sydney:*

The Fantail's House and Other Australian Nature Stories. Illust. 1928.

The Bird's Concert and Other Stories of Australian Bush Birds. Illust. 1928.

The Little Black Duck and Other Stories of Bushland and Seas. Illust. 1928.

The Flower Fairies and Other Stories of the Australian Bush. Illust. 1928.

The Gum Leaf that Flew and Other Stories of Australia's Bushland. Illust. 1928.

Why the Spinebill's Beak is Long and Other Stories of Australia's Bushland. Illust. 1928.

Amy Mack, the sister of Louise Mack, was born at Port Adelaide, South Australia. She edited the women's page of the *Sydney Morning Herald* from 1907 to 1914, and served in the Ministry of Munitions, London, from 1916 to 1917. She contributed to English and Australian journals. In 1908 she married Professor Launcelot Harrison.

**Mack, Louise**

*Fiction*

The World is Round. (Lond., Unwin.) 1896. (Little Novels, No. 1.)

Teens: A Story of Australian School Girls. (Syd., Angus & Robertson.) 1897.

Engl. ed. (Lond., Melrose.) 1903.

Another ed., illust. by Karna Birmingham. (Syd., Angus & Robertson.) 1923. (Commonwealth Series.)

Another ed., abridged by H. G. Hain. (Syd., Angus & Robertson.) n.d. (Platypus Series.)

Girls Together. Illust. by G. W. Lambert. (Syd., Angus & Robertson.) 1898.

A sequel to *Teens*.

Engl. ed. (Lond., Melrose.) 1903.

Another ed. (Syd., Cornstalk.) 1925.

Also cheap issue in Australian Story Series.

Children of the Sun. Illust. by H. Mitchell.  
(Lond., Melrose.) c. 1904.

*Published by Rivers, London:*

The Red Rose of a Summer. 1909.

Theodora's Husband. 1909.

In a White Palace. 1910.

The Romance of a Woman of Thirty. 1911.

Wife to Peter. 1911.

*Published by Mills & Boon, London, unless otherwise stated:*

The Marriage of Edward. 1913.

Attraction. 1913.

The Music Makers. 1914.

The House of Daffodils. 1915.

Teens Triumphant. (Syd., Stephensen.) 1933.

*Further sequel to Teens.*

The Maiden's Prayer. (Syd., Angus & Robertson.) 1934.

### Poetry

Dreams in Flower. (Syd., Bulletin Co.) 1901.  
*Reprinted in A Southern Garland (1904).*

Marie Louise Mack was born at Hobart in 1874. She married first J. P. Creed, a Sydney barrister, then Allen I. Leyland, whom also she outlived. She was on the staff of the *Bulletin* from 1896 to 1901, when she went to London. Her impressions there are contained in *An Australian Girl in London* (1902). She lived for some time in Italy, and was in Belgium at the outbreak of, and remained there during, the first world war, in circumstances which she relates in *A Woman's Experiences in the Great War* (Lond., 1915). She returned to Australia and died at Sydney in 1935. Her small book of poetry was well received for its lyrical spontaneity. Her novels are active in a somewhat airy manner that gave *Teens* and *Teens Triumphant* a vogue. They—like *The World is Round*, *Girls Together*, and *The Maiden's Prayer*—are concerned with the aspirations of girlhood. The scenes of the other books are in England, France, and Italy, generally introducing Australian characters abroad. Louise Mack wrote also a number of short stories, and is represented in *The Bulletin Story Book*.

Mackail, Angela Margaret. *See* Thirkell, Angela.

### Mackness, George

#### *Anthology*

Children's Treasury of Australian Verse. Ed. by Bertram Stevens and G. Mackness. (Syd., Angus & Robertson.) 1913.

Selections from the Australian Poets. Ed. by Bertram Stevens and G. Mackness. (Syd., Angus & Robertson.) 1913.

15th ed. 1932.

*Notes on Selections*, by R. K. Scott (1927).

Australian Short Stories. Chosen and ed. by G. Mackness. (Lond., Dent.) 1928.

French ed., *Nouvelles Australiennes* . . . par M. Remon. (Paris, Michel.) 1930.

Other Engl. eds 1932, 1939.  
Aust. ed. (Melb., Jabor.) 1945.

Writers represented are John H. M. Abbott, Barbara Baynton, Louis Becke, Randolph Bedford, John Le Gay Brereton, Marcus Clarke, Zora Cross, Albert Dorrington, Edward Dyson, Margaret Fane and Hilary Lofting, Ernest Favenc, Henry M. Green, Beatrice Grimshaw, Gypsy Kelly, Henry Lawson, H. B. Marriott Watson, Raymond McGrath, Myra Morris, Ernest O'Ferrall, Dowell O'Reilly, Vance Palmer, Katharine Susannah Prichard, Roderic Quinn, John H. Ramsay, Steele Rudd, Mary Simpson, Gilbert M. Turnbull, and Ethel Turner.

Frolic Fair: A Book of Australian Verse for Children under Ten. Chosen by Joan S. Mackaness and George Mackaness. (Syd., Angus & Robertson.) 1932.

Reprinted 1932.

Another ed. 1950.

Essays: Imaginative and Critical. Chosen from Australian Writers by G. Mackaness and J. D. Holmes. (Syd., Angus & Robertson.) 1933.

The writers included are: J. Armour, E. J. Banfield, H. E. Boote, J. Le Gay Brereton, A. H. Chisholm, Marcus Clarke, Jean Curlewis, Lady Edgeworth David, Hal Eyre, Sir Frank Fox, Mary Gilmore, Harold George Godsall, Henry Lawson, Raymond McGrath, J. S. Macdonald, Amy Mack, Donald Macdonald, Dorothea Mackellar, Jack McLaren, Walter Murdoch, S. Elliott Napier, Nettie Palmer, Ernest Scott, A. T. Strong, and T. G. Tucker.

The Wide Brown Land: A New Anthology of Australian Verse. Chosen by Joan S. Mackaness and George Mackaness. (Syd., Angus & Robertson.) 1934.

Poets of Australia: An Anthology of Australian Verse. Compiled by George Mackaness. (Syd., Angus & Robertson.) 1946.

George Mackaness was born at Sydney in 1882. At the university there he received his M.A. and was admitted to the degree of D.Litt. *ad eundem*, after having gained his Litt.D. by thesis at Melbourne, and is D.Litt. of the University of Melbourne and O.B.E. He is a Fellow of the Royal Australian Historical Society, of which he was President in 1948-9. He entered the New South Wales Education Department in 1897, was for some years Acting Lecturer in English at the University of Sydney, and became Lecturer-in-charge in English at the Teachers' College, Sydney, in 1924. His published works include *The Life of Vice-Admiral William Bligh* (1930), *Sir Joseph Banks: His Relations with Australia* (1936), *Admiral Arthur Phillip, Founder of New South Wales, 1738-1814* (1937), besides a series of historical monographs, and he has edited selections from Henry Lawson, Louis Becke, and other writings by Australians, including the *Odes* and other verse of Michael Massey Robinson and *The Van Diemen's Land Warriors*, by "Pindar Juvenal", and has compiled textbooks of English literature.

Mackaness, Joan Symons (Mrs H. E. Munn, formerly Mrs J. D. Holmes)

#### *Anthology*

Frolic Fair: A Book of Australian Verse for Children under Ten. Chosen by Joan S.

Mackanness and George Mackanness. (Syd., Angus & Robertson.) 1932.  
Reprinted 1932.  
Another ed. 1950.

The Wide Brown Land: A New Anthology of Australian Verse. Chosen by Joan S. Mackanness and George Mackanness. (Syd., Angus & Robertson.) 1934.

Mackay, Catherine. *See* Martin, Catherine.

McKay, Edith

*Fiction*

The House of Winston Blaker: A Novel of Queensland. (Syd., Dymock's.) 1947.

Mackay, George ("G. Mxxxx")

*Fiction*

Edward Leighton, or The Sport of Fortune: An Anglo-Australian Romance by G. Mxxxx. (Melb., G. Robertson.) 1895.

Mackay was a Bendigo pressman and newspaper proprietor, and author of the *History of Bendigo* (1891), and *Annals of Bendigo* (4 vols, 1913-16).

McKay, Hugh Cleland

*Poetry*

In the Changing Crystal: Six Poems by H. McKay and Six Pictures by J. Sommers. (Melb., privately printed.) 1909.

McKay is referred to in Philip Lindsay's *I'd Live the Same Life Over*.

Mackay, James Alexander Kenneth

*Fiction*

Out-back. (Lond., Remington.) 1893.

The Yellow Wave: A Romance of the Asiatic Invasion of Australia. Illust. (Lond., Bentley.) 1895.

*Poetry*

Stirrup Jingles from the Bush and the Turf and Other Rhymes. (Syd., Edwards, Dunlop.) 1887.

A Bush Idyll. (Syd., Edwards, Dunlop.) 1888.

Songs of a Sunlit Land. (Syd., Angus & Robertson.) 1908.

Mackay, Roy Stuart

*Poetry*

Afflatus Flashes. (Melb., Cole.) 1910.

McKechnie, Beth

*Fiction*

Criss-Cross. (Melb., Vidler.) 1926.

McKee-Wright, April

*Fiction*

Murder in the Markets. (Syd., London Book Co.) 1944.

Stop Press. (Syd., New Order Publications.) 1944.

McKee Wright, David. *See* Wright, David McKee.

McKell, Katherine

*Fiction*

An Old Settler's Stories, by K. McK. (Malvern, Melb., McKellar Press.) 1921.

The Shepherd Boy of White Reefs, by K. McK. (Malvern, Melb., McKellar Press.) 1921.

Author of *Old Days and Gold Days in Victoria, 1851-1873* (1924).

McKellar, Campbell

*Drama*

The Old Stradivari and Other Dramatic Sketches. (Lond., Elliott Stock.) 1894.

Includes two one-act plays entitled *The Old Stradivari* and *The Daughter of Herodias*. The remainder (*Mad Miguori's Story*, *Italian Lover*, *Lady Jane Grey*, and *Bushranger Bill*), are monologues.

*Fiction*

The Premier's Secret and Other Stories. (Melb., McCarron, Bird.) 1887.

Lothair's Children, by H.R.H. (Lond., Remington.) 1890.

Prince Maurice of Statland, by H.R.H. (Lond., Remington.) 1890.

A Jersey Witch by Hilarion. (Lond., Remington.) 1892.

Gräfin Rimsky and Other Tales. (Lond., Remington.) 1892.

In Oban Town. (Paisley, Lond., A. Gardner.) 1896.

Author of *Greece Her Hopes and Troubles* (1897). *See* biographical reference to McKellar in Sladen's *Twenty Years of My Life* (1914, pp. 323-4). He contributed to *Adam Lindsay Gordon and His Friends*, by Sladen and Humphris (1912).

Mackellar, Dorothea

*Fiction*

Outlaw's Luck. (Lond., Mills & Boon.) 1913.

*Poetry*

The Closed Door and Other Verses. (Melb., Australasian Authors' Agency.) 1911.

The Witch Maid and Other Verses. (Lond., Dent.) 1914.

Australia's Men. (Syd., no imprint.) n.d.

A poem.

Dreamharbour and Other Verses. (Lond., Longmans.) 1923.

Fancy Dress and Other Verses. (Syd., Angus & Robertson.) 1926.

The poem "My Country" is reproduced in full, with decorations and illustrations by J. J. Hilder, 1915, in *The Art of J. J. Hilder*, ed. by S. Ure Smith and B. Stevens (1918).

My Country and Other Poems. Illust. by Rhys Williams. (Syd., Honey.) 1945.

*With Ruth Bedford:*

The Little Blue Devil. (Lond., Rivers.) 1912.

Two's Company. (Lond., Rivers.) 1914.

Isobel Marion Dorothea Mackellar, daughter of Sir Charles Mackellar, was born at Sydney. After education there she travelled abroad. Her verse includes translations from European languages. Her poetry consists to a great extent of descriptive lyrics associated with her love of her native land. Her poem, "My Country", has been set to music and is frequently sung in schools:

*I love a sunburnt country,  
A land of sweeping plains,  
Of ragged mountain ranges,  
Of droughts and flooding rains.*

"Colour" is typical of a special response for which her verse is noted:

*Great saffron sunset clouds, and larkspur mountains,  
And fenceless miles of plain,  
And hillsides golden-green in that unearthly  
Clear shining after rain.*

She sings also of city enchantments, as in "Magic", "Vespers", and the "Sketch" of Hyde Park, Sydney. In some of her later poetry this vividness aids a more subjective vision, as in the imagining of the mind as "The Jungle":

*We bring strange blossoms from our dreams  
And wilder yet we leave behind,  
So strange we dare not look at them  
With the cool daylight of the mind.*

In "Miss Merritt" she fancifully depicts the revenge of the bush on an intruder. The novel, *Outlaw's Luck*, is a romantic story of a horse-thief's escapades, amorous and otherwise, in Argentina. The two books written in collaboration with Ruth Bedford are largely concerned with youthful aspiration and adventure.

#### **Mackellar, J. A. R.**

##### *Poetry*

Twenty-six. (Syd., Frank Johnson.) 1931.

Discussed in Green's *Fourteen Minutes* (1950).

Collected Poems. (Syd., Angus & Robertson.) 1946.

John Alexander Ross Mackellar was born in 1904 at Dulwich Hill, and, after education at Sydney Boys' High School, worked as a bank clerk. He died in 1932. His poetry consists mainly of lyrics in customary form, though flexibly influenced by modern usages, as in "Warring", concerning a family of which two sons have been killed in war:

*The youngest one's  
On leave; his rifle's in the hall.  
Out of the apple blossom in the yard  
A single magpie's whistling his call,  
"There is no luck about the house,  
There is no luck at all."*

Mackellar's work, though sensitive to the world of his time, reflects his reading more than his surroundings, with frequent classical allusions. The local scene, in the few instances in which he refers to it, pertains to city ways, and is used

illustratively rather than on its own account. "Oxford Street—The Five Ways" is an instance, and another is "Twelve O'Clock Boat", beginning,

*Only the creaking murmur of the wheel,  
The trembling of the engines as they turn;  
The ferry glides upon an even keel,  
And Pinchgut squats in shadow hard astern. . . .*

The stanzas that follow visualize a Greek soldier voyaging in ancient times "with no more hope than I of life eternal, love, or length of days":

*But what was moon to him, and what was sea  
Two thousand years before myself was born,  
Are sickle moon and silver yet to me,  
Though Scipio should wait upon Cremorne.*

Some verses McKellar wrote during the illness of which he died, entitled "Rare Print", have an individual grace, distinctive also of a group headed "Fourth Napoleon", despite what seems to be an occasional wilful obscurity. In "The Ribbon and the Rose", written in dramatic form, the incongruity of introducing together as characters Cressida and Prince Charlie is excused by the description of the work as "A Fantastic Play in Verse". Some of McKellar's poems are connected with his interests as an athlete.

#### **McKellar, John**

##### *Essays*

Digging at Roots. (Melb., Jindyworobak.) 1941.

##### *Fiction*

Sheep without a Shepherd. (Melb., Ruskin Press.) 1937.

Author of *The Night is Far Spent* (1946).

#### **McKenna, Alfred**

##### *Fiction*

Tryst. (Perth, Pitman.) 1945.

**McKenzie, Ada Elizabeth.** See McLaren, Ada Elizabeth.

#### **Mackenzie, Sir Edward Mackenzie** ("Portsea") *Poetry*

Poems by Portsea: Augurous Tales of Australia's Turf. (Melb., privately printed.) 1898.

The Royal Fleur-de-Lys, or The Charmed Cornac of Colstoun. (Melb., privately printed.) 1900.

Ballad of the Broken Heart. (Melb., privately printed.) 1904.

Cabar Feidh Gu Brath: A Lay of the Clan Kenneth. (Melb., privately printed.) 1906.

Fynvola, Flower of the Sea. (Melb., privately printed.) 1908.

The author printed these works on his private press. He was a Nova Scotian baronet who resided for many years in Melbourne and wrote on heraldry and genealogy.



**McKenzie, Frederick K.**

*Fiction*

*My Ladye Faire: Romance of old Bleak House.* (Nhill, Vic., Nhill Free Press.) 1931.

**Mackenzie, Harold M.**

*Fiction*

*The Squatter's Daughter: An Australian Romance.* (Melb., Pater & Knapton.) 1890.

**McKenzie, Jean Irven** (*Mrs James McKenzie, née Everall*)

*Anthology*

*Thoughts by Irven.* (Adel., Daily Herald.) 1914.

*Fiction*

*Soft Persuasion: A Tale of Pre-natal Culture.* (Adel., Century Publ. Office.) 1901.  
Mainly sociological, with some original poems.

*Poetry*

*Open Spaces.* (Lond., J. Long.) 1911.  
Aust. ed. (Adel., Century Publ. Office.) 1911.

*Selected Poems by Irven.* (Annandale, N.S.W., Kosmon Era Press.) 1937.

Original poems were included in her *Soft Persuasion: A Tale of Pre-natal Culture* (1901).

**Mackenzie, Kenneth**

*Fiction*

*The Young Desire It*, by Seaforth Mackenzie. (Lond., Cape.) 1937.  
Awarded Australian Literature Society Medal, 1938.

*Chosen People*, by Seaforth Mackenzie. (Lond., Cape.) 1938.

*Poetry*

*Our Earth.* With an original etching and thirteen illust. by Norman Lindsay. (Syd., Angus & Robertson.) 1937.

*The Moonlit Doorway.* (Syd., Angus & Robertson.) 1944.

Kenneth Ivo Mackenzie, whose novels appear under the name of "Seaforth Mackenzie", was born in 1913 at Perth, Western Australia, and spent his boyhood at Pinjarra. He attended Guildford Grammar School, then Muresk Agricultural College, studied in Arts and Law at the University of Western Australia, and became in turn journalist and agricultural worker. He died in 1954.

*The Young Desire It*, with its title denoting a freedom of choice to which youth aspires ineffectually, is the story of the adolescence of Charles Fox, a boarder in an Australian college. One of the masters, an Oxonian named Penworth, forms for him an attachment shading into homosexuality idealized by its associations with classical literature. This, though it becomes distressing for Penworth, leaves Charles unaffected in any harmful sense. More significant for him is his love for a girl, Margaret McLeod, whom he

meets while home on vacation. After the consummation and close of the affair, which has a natural beauty blending essential innocence and blind desire, he is back at school, "sitting on the edge of the bed, his face expressionless like that of one who thinks steadfastly of something past and irrevocable, upon which great happiness had once depended". Equally penetrating, amid the life of the college, is the characterization of Penworth, who in the end returns to England, conscious of the difference between its associations and the spirit of Australian life, which he senses as consisting of "no mystic emanations of open places, no genii lurking only in the vastness of an unknown and untroubled continent" but "the very daemons of men's minds, in cities, in homes, in schools where the childhood of the nation was nursed. . . ."

In *Chosen People* Richard Mawley, a subsidiary character in *The Young Desire It*, is the lover of a young woman, Marjorie Allardice, living apart from her husband. Their sympathies are aroused by the distress of a beautiful Jewish girl, Deborah Elison, fiancée of a young man of her own race, Michael Levy, who, as she knows, has been the lover of her mother, Ruth Elison, and she fears Ruth's power, as an attractive and more sophisticated woman, to win him back. Ruth's emotions are a complication of this inclination and her stronger desire for predominance in her daughter's affections. Through the subtleties of this complex pattern runs the double thread of Richard's love for Marjorie and his concern for Deborah, which, though disinterested, is susceptible to the fascination of her loveliness. The whole story is coloured, as its title hints, by a suggestion that Semitic characteristics account for the extravagances of a situation which, though ostensibly settled by the marriage of Michael and Deborah, leaves Charles and Marjorie speculating on the real outcome of events which imperilled their own association.

Both books have a quality akin to poetry in the sense that the portrayal of incidents, the description of scenes whether interior or out of doors, the analysis of motives and obligations, all search perpetually for imaginative meaning. The earlier book, a troubled rhapsody giving a glow to the commonplaces of adolescence, permits of comparatively simple treatment. *Chosen People* has a more pondered sensibility, deviously related to the workings of the mind, and with a corresponding maturer outlook on the world, though the action is centred in, and almost confined to, a compact group, making possible the treatment of experience as a field of spiritual apprehension rather than a matter of morals.

The exploration of sensuality which that attitude entails becomes even more pronounced in Mackenzie's poetry. *Our Earth* is a poem of more than a thousand lines of flexible blank verse of which, as Norman Lindsay says in a preface, "fecundity is the inspiration". Its rejection of life

as lived in our modern mechanical age is incidental to its profuse exaltation of earth and the flesh beyond everyday circumstances into an atmosphere of ideal pagan naturalness. The theme of love is brought nearer though not close to actuality as the predominating note of *The Moonlit Doorway*. The title poem is an example, and another is "The Tree at Post 4", a soldier's nostalgic imagining of a tree in the desert moonlight as the body of his beloved. In other such poems in the same blank verse form, as well as in a sequence of eight sonnets, the effect, for lack of concrete impressions, tends to fade into reverie, so that there seems to be a sameness in the repeated theme of bodily delight and its transfiguration in memory. It has a more pointed outcome in shorter lyrics, such as "The Price", which (before its final cry, "God grant that I may never love again), declares:

*Love is so rare, and cast and coined so slowly,  
that we have little even when we die,  
since most is spent on passions false or lowly,  
and not much rests to be remembered by.*

Throughout, the feeling is for the corporeal heightened by the light of imagination and the shadow of mortality. Headings mentioning Hugh McCrae and Norman Lindsay, and one or two poems of cognate traditional associations, indicate an affinity with their genre, most boldly visualized in *Our Earth*, and expressed in "Confession" as a canon having for its purpose, "to buy on earth a heaven such as to better men was never given". "A Fairy Tale", having for its theme a child's innocent sleep with air-raids imminent, is notable among more objective poems. Another is "Heat", meditating in a modern idiom a casual companion's disappearance:

*"Well, this is where I go down to the river,"  
the traveller with me said, and turned aside  
out of the burnt road, through the black trees  
spiking the slope, and went down and never  
came back into the heat from water's ease  
in which he swooned, in cool joy, and died.*

"Mackenzie, Seaforth". See Mackenzie, Kenneth.

McKeown, Marie. See Pitt, Marie E. J.

McKeown, Norman ("Norman Giles")

*Fiction*

The Muck Rake. (Lond., Constable.) 1911.

The Gate of To-morrow. (Lond., Cassell.) 1913.

Published by Collins, London, under the pseudonym "Norman Giles":

Keerboskloof. 1929.

The Green Valley. 1930.

Wine Harvest. 1931.

The Whips of Time. 1931.

Jim Crow's Brethren. 1932.

God's Fools. 1932.

The Ridge of White Waters. 1934.

Dark Border. 1935.

Rebels in the Sun. 1935.

Published by Hutchinson, London:

Barfred. 1936.

The Lost Country. 1936.

Wildwode's Garage. 1937.

Norman Robert McKeown, most of whose books appear under the pen-name of "Norman Giles", was born at Sydney in 1879, served in the Boer War, spent ten years as an actor and a similar period in South Africa as a farmer in the course of twenty years' residence there, and afterwards lived in England. His first two novels have Australian themes, and those that followed are connected with Africa and latterly England.

Mackie, John

*Fiction*

The Devil's Playground: A Story of the Wild North West. (Lond., Unwin.) 1894.

Sinners Twain. (Lond., Unwin.) 1895.

They That Sit in Darkness: A Story of the Australian Never-Never. (Lond., Hutchinson.) 1897.

The Prodigal's Brother: A Story of Western Life. (Lond., Jarrold.) 1899.

The Heart of the Prairie. (Lond., Newnes.) 1901.

The Man Who Forgot: A Strange Experience. (Lond., Jarrold.) 1901.

The Rising of the Red Man: A Romance of the Louis Riel Rebellion. (Lond., Jarrold.) 1904.

Blackman's Rock: A Story of the Basuto War, 1879-81. (Lond., Nisbet.) 1911.

Hidden in Canadian Wilds. (Lond., Nisbet.) 1911.

In Search of Smith. (Lond., Richards.) 1911.

The Treasure Hunters: A Story of Tropical Seas. (Lond., Jarrold.) 1911.

A Bush Mystery, or The Lost Explorer. (Lond., Nisbet.) 1912.

Canadian Jack. (Lond., Nisbet.) 1913.

Mackie was the author of *The Life Adventurous: A Personal Record of Battlefield, Bush and Prairie* (1907), and *The Great Antarctic: A Record of Strange Facts and Adventure* (1913).

McKinney, J. P.

*Fiction*

Crucible. (Syd., Angus & Robertson.) 1935.

McKinney, Judith. See Wright, Judith.

Mackinnon, Bob

*Fiction*

Published by F. Johnson, Sydney:

When Whips are Crackin'. 1948.

The Strapper. 1948.

Son of Bidgee Bob. 1948.  
 The Last Stride. 1948.  
 Happy Jack. 1948.  
 Bidgee Bob's Brumby. 1948.  
 Bidgee Bob Rides Again. 1948.  
 Young Sullivan: A Saga of the Ring. 1949.  
 Silks and Saddles. 1949.  
 The Ring In. 1949.  
 The Man Who Broke the Books. ?1949  
 The Battler. 1950.  
 Horses for Courses. 1950.  
 Last Race Smithy. 1950.

**MacKinnon, Eleanor** (*Mrs R. R. S. MacKinnon, née Addison*)

*Poetry*

Lilies of France and Other Poems. (Syd., Winn & Co.) 1917.  
 Poems and Pictures for the Red Cross Society. Ed. by Eleanor MacKinnon and Annie Monie. (Syd., Winn & Co.) 1918.

**McLachlan, Donald (1)**

*Poetry*

The British Slave, etc. (Melb., Walker, May.) 1859.  
 Cardinal Blare; Alias the Modern Dr Titus Oates. (Melb., no imprint.) 1859.  
 A poem.  
 The Ex-Slave's Dream and My Critics. (Melb., the author.) 1859.

**McLachlan, Donald (2)**

*Anthology*

An Austral Garden: An Anthology of Australian Verse. Selected and edited by M. P. Hansen and D. McLachlan. (Melb., G. Robertson.) 1912.  
 16th ed. 1929.

**McLaren, Ada Elizabeth** (*Mrs Jack McLaren, formerly Mrs Moore, née McKenzie*)

*Fiction*

Autumn Grey: An Australian Romance, by Ada McKenzie Moore. (Melb., Australasian Authors' Agency.) 1918.  
 Which Hath Been: A Novel of Reincarnation, by Mrs Jack McLaren. (Lond., Palmer.) 1926.  
 Revised ed. (Lond., Allen.) 1936.

**McLaren, Jack**

*Descriptive*

My Odyssey. Illust. (Lond., Benn.) 1923.  
 2nd ed., with preface by Thomas Burke. (Lond., Benn.) 1928.  
 Various other editions.  
 Australian Pocket Library ed. 1946.

My Crowded Solitude. Illust. (Lond., Unwin.) 1926.

7th ed., with preface by Sir John Squire. (Lond., Quality Press.) 1946.

Blood on the Deck: The True Record of the Author's Strange Experiences in a Deep-sea Sailing-ship. (Lond., Harrap.) 1933.

2nd ed, entitled *My First Voyage*. (Lond., Quality Press) 1947.

My South Seas Adventures. (Lond., P. Allan.) 1936.

*Fiction*

*Published by N.S.W. Bookstall, Sydney, unless otherwise stated:*

Red Mountain: A Romance of Tropical Australia. 1919.

The Skipper of the Roaring Meg. Illust. by Percy Lindsay. 1919.

The White Witch. (Melb., Bookstall.) 1919.

The Savagery of Margaret Nestor: A Tale of Northern Queensland. Drawings by Percy Lindsay. 1920.

The Oil Seekers. Illust. by Percy Lindsay. 1921.

Feathers of Heaven. Illust. by Percy Lindsay. 1921.

Fagaloa's Daughter. Illust. by Percy Lindsay. 1923.

Spear-Eye. Illust. by Percy Lindsay. (Syd., States Publ. Co.) 1925.

The Hidden Lagoon. 1926.

Isle of Escape. (Lond., Unwin.) 1926.

The Sun Man. (Lond., Benn.) 1928.

A Diver Went Down. (Lond., Mandrake Press.) 1929.

The Money Stones. 1933.

The Devil of the Depths: A Strange Story of the South Seas. (Lond., P. Allan.) 1935.

The Crystal Skull. (Lond., P. Allan.) 1936.

"Talifa" and "Fringe of the Law" were announced by the N.S.W. Bookstall Co.

Their Isle of Desire. (Lond., S. Paul.) 1941.

Stories of Fear. (Lond., Pendulum Publications.) 1946.

Stories of the South Seas. (Lond., Pendulum Publications.) 1946.

*Poetry*

Songs of a Fuzzy-top: With Drawings by E. Silas: Being Mainly the Love Story of a South Sea Islander, Told in His Own Peculiar English. (Lond., Cecil Palmer.) 1926.

John McLaren, son of a Presbyterian clergyman, was born at Melbourne in 1887. He attended Scotch College, but at the age of sixteen ran away to sea, shipping aboard a sailing vessel as cabin boy. Thereafter his various occupations included clerk to a ship's chandler in Java; member of a theatrical troupe there, and then overseer on a coconut plantation; he assisted a collecting ornithologist in North Queensland; was mule-driver, miner, mate on a timber schooner, and

roved the Pacific as a stowaway and working his passage. In 1911 he established a coconut plantation on Cape York Peninsula and remained there for eight years. He then went to Melbourne and later to London as a freelance writer.

McLaren's novels, as well as numerous short stories contributed to periodicals, are mainly of the adventurous kind associated with the northern Australian and Pacific places with which he was familiar. His experiences are more directly recorded in several books of reminiscences. *Blood on the Deck*, revised and published again as *My First Voyage*, tells of the rigours and brutality as well as the exhilaration of his first sea venture. *My Odyssey* and *My South Seas Adventures* describe his later travels, with lively accounts of the places, their inhabitants, and his own doings. *My Crowded Solitude* is a record of his life on his remote Queensland plantation, in contact only with aborigines, who on one occasion absented themselves for over three months.

I set out upon that period with a great fear in me. I guessed I would see no man, for I had obtained my quarterly supply of stores only a little while before, and there was no reason why another vessel should call. I was afraid of that great loneliness. I saw it as a long, long line of succeeding samenesses, broken nowhere by anything new or strange.

He feared madness; he knew of men who in solitude "had lost entirely power of speech. . . of men who mingled actuality with queer imaginings and knew not how to separate them, or even that there was need to separate them". Nothing of the sort happened:

I discovered that everywhere was engaging variety. . . . My solitude was filled with tragedies and comedies and dramas, with wise deeds and foolish ones, with beauties and uglinesses—just as the haunts of men were filled with them. It was a crowded solitude.

In leisurely yet graphic prose he describes the life—the close observation of ordinary natural things; unusual occurrences, such as a struggle with a python in his own house; accounts of the aborigines and their habits, with individual character studies of some of them—told in the right tone for each occasion, despite some curious turns of expression.

#### MacLaurin, Charles

##### Essays

Post Mortem: Essays Historical and Medical. (Lond., Cape.) 1923.

Several impressions since issued.

Mere Mortals: Medico-historical Essays. 2nd Series. (Lond., Cape.) 1925.

De Mortuis: Essays Historical and Medical, hitherto published in two volumes entitled respectively Post Mortem and Mere Mortals. (Lond., Cape.) 1930.

MacLaurin was sometime lecturer in Clinical Surgery at the University of Sydney.

#### McLean, Allan

##### Poetry

Rural Poems. (Sale, Vic., J. W. Baker.) 1888.

Federal Minister of Trade and Customs, 1904-5 in the Reid-McLean Government.

#### McLean, Angus

##### Fiction

Lindigo, the White Woman, or The Highland Girl's Captivity among Australian Blacks (Melb., H. T. Dwight.) 1866.

Harry Bloomfield, or The Adventures of an Early Australian Squatter. Illust. (Melb., S. & D. Reid.) 1888.

#### Maclean, Donald Findlay

##### Fiction

The Man from Curdie's River, or Where Men are Made. (Lond., Hodder & Stoughton.) 1907.

John Scarlett, Ganger. (Lond., Hodder & Stoughton.) 1912.

The Luck of the Gold Moidore. (Lond., Allenson.) 1920.

Serialized under the title of "The Mahogany Ship", has a lengthy sub-title explanatory of the contents.

Maclean was born at Hotspur, Victoria, in 1874. He became a bush missionary and afterwards entered the Baptist ministry. His first book, *The Man from Curdie's River*, sprang out of his pastorate in the bush, and his second novel, *John Scarlett, Ganger*, was also the result of his religious fellowships. His third book, *The Luck of the Gold Moidore*, originally appeared serially in England in 1915 under the title of "The Mahogany Ship". While the author was correcting the proofs he was informed that a novel had just been published by another Australian, Vernon Williams, under the same title and that it dealt with a similar theme. He used the old Western District legend of the "Mahogany Ship", supposed to have been wrecked on the beach near Port Fairy, Victoria. MacLean served as a padre in the first world war. In 1927 he became associated with broadcasting and achieved success in recounting stories of seamen adventurers. He wrote for the Melbourne *Argus* a series of historical articles, and the same newspaper, early in 1934, serialized his last novel. He died in 1937.

#### McLean, George Robert

##### Poetry

My Pilot and Other Devotional Poems. (Launceston, Tas., Examiner.) 1922.

Out of the Depths: Meditations in Verse and Prayer. (Launceston, Tas., Wilkinson.) 1926.

My Pilot and Out of the Depths: Meditations in Verse and Prayer. (Launceston, Tas., Examiner.) 1940.

Comprising two previous works and issued as a 3rd ed. 4th ed., with additional poems. (Launceston, Tas., Telegraph Printery.) 1945.

On Earth As It Is: Wanderings amid Wonder and Beauty. (Launceston, Tas., Telegraph Printery.) 1943.

Mainly prose.

#### McLennan, Lex

##### Poetry

The Spirit of the West, or Ballads of Cattle Land. (Syd., Dymock's.) 1943.

**Macleod, A. Ian** (*Mrs M. Randall*)

*Fiction*

Hack's Brat. (Lond., Hodder & Stoughton.) 1916.

Aust. eds (Syd., N.S.W. Bookstall.) 1920, 1921.

**MacLeod, Agnes Connor** (*Mrs William MacLeod, née O'Brien*)

*Biography*

MacLeod of the *Bulletin*: the Life and Work of William MacLeod by his Wife. Illust. (Syd., Snelling Printing Works.) 1931.

Contains comments upon the *Bulletin* and its writers.

The author contributed to the *Bulletin* under the pen-name of "Akemlu". She was also author of *Across Three Oceans* (1931), and *The Small Ocean-going Yacht* (1931).

"MacLeod, Mrs Alick". See Martin, Catherine.

**McLeod, Gussie**

*Fiction*

For Empire, Home and Honour. Illust. (Syd., W. Brooks.) 1900.

**Macleod, John**

*Fiction*

Frolics in Politics. (Syd., Currawong.) 1941.

The author has compiled several books of humour.

**McLeod, Marjorie** (*Mrs Nora Marjorie McLeod*)

*Drama*

Within These Walls: A Period Play in Four Acts. (Swan Hill, Vic., Swan Hill National Theatre Movement.) 1948.

*Poetry*

Verses from Swan Hill, including The Enchanted Tryst [verse drama]. (Swan Hill, Vic., the author.) 1946.

The author is also represented in *Eight Plays by Australians* (1934), and in *Five Plays* (1936).

**MacLeod, Rita** ("Margaret Fleming")

*Poetry*

Mirrors of Silver, by Margaret Fleming. (Brisb., Watson, Ferguson.) 1915.

**McMahon, Rev. John Thomas**

*Essays*

A Little Harvest. Illust. (Perth, Paterson's.) 1944.

Author of religious works.

**MacMillan, Robert** ("Globetrotter")

*Fiction*

Australian Gossip and Story, by Globetrotter. (Syd., W. Brooks.) 1895.

Unsuccessful Competitors and Other Stories. (Syd., W. Brooks.) 1897.

The Voyage of the Monsoon, or The Adventures of a Stowaway. Illust. by D. H. Souter. (Syd., W. Brooks.) 1900.

Cities of the War and Other Stories. (Syd., W. Brooks.) 1917.

MacMillan's stories deal with bush life and adventure in Australia. He was sometime editor of *Stock and Station Journal*, and also used the pen-name of "Gossip". Other works include *There and Back: Notes of a Voyage Round the World* (1903), *Science Gossip for Young and Old*, by Gossip (1907), and *Why We Do It, Psychological Gossip* (1919). Also author of works for children, namely, *The Story of a Microscope* (1914), and *Origin of the World* (1925).

**Macnab, Stella Clement**

*Poetry*

Marriage in Heaven. (Syd., the author.) 1942.

North Head. (Syd., Currawong.) 1944.

The Ballad of Pelorus Jack. (Syd., the author; printed by Land newspaper office.) 1946.

Author of *A Woman Looks at War* (1946), and *Calling All Royalists* (1949).

**McNaughtan, John**

*Poetry*

The Charge of Seaforth. (Melb., Melville & Mullen.) 1908.

The Shield of Seaforth. (Melb., Poseidon Press.) 1908.

**McNaughton, C. J.** (*Mrs James Young*)

*Poetry*

One Commonwealth One People. (Melb., G. H. Mott.) 1901.

**McNaughton, Catherine Annie** (*née Nottage*)

*Poetry*

Sunshine and Shadow. (Melb., G. Robertson.) 1885.

**McNeillage, Alexander**

*Fiction*

The Australian Soldier's Wedding. (Melb., M. L. Hutchinson.) 1918.

**McNeillage, Allan**

*Poetry*

Selected Poems. (Melb., Victorian Scottish Union.) 1917.

**McNicol, Alexander**

*Poetry*

Nyang Nursery, or Dewdrops from the Manse. (Melb., printed by Alex McKinley & Co.) 1880.

The only known copy is in the Public Library of Victoria and wants the title-page. It is not known whether the pamphlet was issued anonymously or under a pseudonym.

Gisborne Florets, or Musings from the Manse, by Grandpa Gleniffer. (Bacchus Marsh, Vic. Crisp & Lane.) 1881.

Wreaths of Love, or Musings from the Manse. (Melb., M. L. Hutchinson.) 1886.

Contains verses printed in previous books.

**McNicoll, Alan Wedel Ramsay**

*Poetry*

Sea Voices. Illust. by G. C. Ingleton. (No imprint.) 1932.

**McNicoll, David Ramsay**

*Poetry*

Air Mail Palestine: With Other Verse and Some Prose. (Syd., Dymock's.) 1943.

The Round Dozen. (Syd., the author.) 1947.

**McNutt, Mrs Mollie E.**

*Poetry*

Songs of Bushland. (North Syd., Winn.) 1918.

**McPhee, Edward Tannock**

*Poetry*

Margaret Pilgrim's Rhyme Book. (Canberra, A.C.T., the author.) 1935.

**McPhee, Hugh**

*Fiction*

Duty and Destiny: A Tale of Australia. (Baptist Book Society.) 1898.

**McPhee, Katherine.** *See* Brain, Mrs Katherine Taylor.

**McPhee, Trig**

*Fiction*

Prairie Trail. Illust. (Syd., Transport Publ. Co.) 1948.

**McQueen, James**

*Poetry*

Poems. (Adel., Hunkin, Ellis & King.) 1934.

**McRoberts, Mary Louisa Ann.** *See* Peterson, Mary Louisa Ann.

**"McTavish, E."**

*Fiction*

My Son, Said the Philosopher. (Melb., Whitcombe & Tombs.) 1920.

**"McTavish, Saunders".** *See under* Storrie, William.

**Magary, Edith May**

*Fiction*

True Love Runs Smoothly: A Short Comedy [and] His Last Voyage: A Short Story. (Adel., J. H. Sherring.) 1896.

**Magill, Marcus**

*Fiction*

Who Shall Hang? (N.Y., Knopf.) 1929.

**"Magpie".** *See* Scott, Julia Purton Winnifred.

**Maguire, P. J.**

*Poetry*

Irish Lyrics. (Lond., Stockwell.) 1922.

The Kiss of Venus and Other Verses. (Lond., Stockwell.) n.d.

**Maher, Wallace**

*Poetry*

The Abbey of St Death. Preface by R. F. Hodge. (Syd., Angus & Robertson.) 1928.

Posthumously published. Includes an Essay on Logic and Imagination in Eighteenth Century Poetry and selected poems. The author died in 1927, aged 19 years.

**Mailler, Wilfrid**

*Poetry*

The Secret Garden and Other Poems. (Syd., Kingston Press.) 1911.

**Main, William**

*Poetry*

Bush Solitude and Other Verses. (Melb., G. Robertson.) 1896.

**Maitland, John**

*Fiction*

Savages and Sinners. (Syd., Macquarie Head Press.) 1933.

**Majeroni, Guilia**

*Fiction*

A Living Statue. (Lond., Sonnenschein; Melb., G. Robertson.) 1893.

**Major, Albert George**

*Poetry*

Wayside Elegies, Dreams and Scraps. (Melb., Cole.) 1915.

**Makgill, Sir George**

*Fiction*

Felons. (Lond., Hodder & Stoughton.) 1915.

**"Mala"**

*Fiction*

Married by Mail: Sweethearts of the Fighting Forces: A Peep Into Heaven; My Heart Required Love; Love Never Dies; Kelly My Irish Lover; Canberra Girl; Nancy, I Love You; Thrilling Marvel. (Syd., Lionel Birnberg.) 1943-4.

These stories comprise the "Mala" series.

**Maley, Lawese** (*née* Nielson)

*Drama*

*Extremes: A New Australian Play in Three Acts.* (Lond., Ouseley.) 192-.

*Fiction*

*Influencing Monica.* (Lond., Ouseley.) 1924.

*The Recapture of John Lane and Other Stories.* (Lond., Ouseley.) 1927.

*Joan Fowler's Millions.* (Perth, R. S. Sampson.) 1942.

**Maling, David Hewitt** ("Ithuriel")

*Poetry*

*Letters of a Travelling Journalist to His Children.* (Melb., Stillwell.) 1912.

**"Malley, Ern"**

*Poetry*

*The Darkening Ecliptic.* (Melb., Reed & Harris.) 1944.

In these verses the authors, James McAuley and Harold Stewart, as a "serious experiment", devised a test of contemporary poetry in the "literary fashion" of "Dylan Thomas, Henry Treece, and others", to find out whether those who wrote and those who praised it could "tell the product from consciously and deliberately concocted nonsense". A literary quarterly, *Angry Penguins*, printed and highly praised the verses, together with the supposed poet's exposition of his aesthetic attitude and an equally spurious biography. The book contains the whole of this matter and a brief account of the facts. In the discussion which followed revelation of the hoax, some of those who had been deceived by it pointed, by way of mitigation, to meritorious impositions of the sort in the past, instancing Chatterton's "Thomas Rowley" poems and Macpherson's "Ossian", but the Ern Malley verses seem to provide the first case in which serious poetry has been successfully imitated by "deliberately concocted nonsense".

**Malone, James Joseph**

*Criticism*

*Gordon, the Australian Poet.* (Melb., Linehan.) 1904.

*Kendall, the Australian Poet.* (Melb., Linehan.) 1904.

*Talks About Poets and Poetry.* (Melb., Linehan.) 1915.

Includes the two previous publications.

*Poetry*

*Wildbriar and Wattle Blossom.* (Melb., Linehan.) 1914.

Malone was also the author of *The Purple East: Notes of Travel* (1910).

**"Malvern, Pat"**. *See* Skine, Cynthia Marjorie.

**"Malwyn"**. *See under* Dr Leichhardt.

**Man Gift Book.** (Syd., K. G. Murray Publ. Co.) 1946.

An anthology of stories by Australian writers.

**Man of Sorrows, The.** *See under* Wood, John Dennistoun.

**Man Storyteller.** (Syd., K. G. Murray Publ. Co.) 1945.

An anthology of stories by Australian writers.

**Mandarin from China:** Carlotta and Jessemah, and Other Poems. (Pahran, Melb., Osment & Son.) 1881.

**Manifold, John**

*Poetry*

*The Death of Ned Kelly, and Other Ballads.* (Lond., Favil Press.) 1941.

*Trident* [poems by]: John Manifold, Hubert Nicholson [and] David Martin. (Lond., Fore Publications.) 1944.

*Selected Verse.* (N.Y., John Day.) 1946.

Engl. ed. (Lond., Dobson.) 1948.

Another ed. (Toronto, Longmans Green.) 1948.

John Streeter Manifold, born at Melbourne in 1915, graduated B.A. with Honours in languages at Cambridge in 1937, and in the second world war held the rank of captain with the Intelligence Corps in Africa and Europe. The ironic tone of his later and more definitive book is not confined to the section headed "Satires", consisting of three somewhat lengthy poems. A "Suburban Lullaby" indicates some modern risks, with the advice, "Hurry, hurry home and hide," and "Creep to bed and dream of hell." The title of a poem "To Lucasta" has the addition, "On seeing no immediate hope of returning from the wars." Less stringently, in "Village Sunday Evening", "The air is buttered smooth with bells." The general tone of revolt against the existing order of society extends, in "The Death of Ned Kelly", to the prediction that "It's a thousand like Ned Kelly who'll hoist the Flag of Stars", his gang being described in a note as "public heroes". Variations of form in a section comprised of sonnets are in keeping with the author's alert modern approach and tone. He is the author of a monograph on a musical subject, *The Amorous Flute* (1948), and a number of his poems have been given musical settings.

**Maning, Celia Digby**

*Essays*

*Recreations.* (Hobart, Tas., the author.) 1941.

**Mann, Cecil***Fiction*

*The River and Other Stories.* (Syd., Dymock's.) 1945.

*Light in the Valley.* (Syd., Dymock's.) 1947.

Cecil Macdonald Mann was born in 1896 at Cugden, New South Wales. He served with the Anzac forces at Gallipoli and in France in the first world war and was also in the A.I.F. in the second world war. From 1919 to 1923 he worked as a journalist on newspapers of the north coast of New South Wales, joined the staff of the *Bulletin* at Sydney in 1925, and was editor of the Red Page. The contents of *The River and Other Stories* are associated with the northerly coastal district of New South Wales, "... The River, the town, the green flats beyond going back to the rising hills. . . ." The airy oddity of a spinster's frustration revealed in her search for an escaped canary in "A Bird in the Bush", the insinuated ineffectiveness of ageing sportsmanship in "Gun Dog", the newspaper office gossip in "The Reader"—all gain point and distinct characterization from the small-town and rural atmosphere. Humorous situations appear with the same unfolding naturalness, as in "A Banner for Spring", in "Law and Order", and especially in "The Pelican", with the maimed bird, befriended by the solitary Mr Grigg, attaching itself to him and becoming his fishing partner. "Often they sat there on the verandah together, thinking about fish." Several of the stories revert to war experiences, sometimes mingling monologue with narration to evoke past circumstances. Thus "Stiff Luck for the Colonel" imparts the casual sympathy of members of a battalion for the decline of their now feckless but still gallant former leader, and "La Belle Dame Sans Merci" creates a *camaraderie* of similar memories. The style is conversational, with frequent elliptical sentences to suggest a train of unspoken thought. *Light in the Valley* is a series of eight long sketches or stories, more definitely connected, in a similar setting and manner, with an eclipse of the sun in the early nineteen-twenties focusing the interest of the people of the place—Kirwan, editor of the *Star*; Godwin, a poet beekeeper; Andrew Nolan, pugilist "champion of the Valley"; Patrick Deans, trying to train his nondescript dog as a pointer; Professor Henry J. Bull, itinerant evangelist; Cocker Crane, comically suspected of a supposed murder; Old Rosy, a Danish schoolmaster, with his pride in his parson son turned soldier. "The Ring on the Hill", in which they watch the eclipse, provides an epilogue for the suffused sense of the whole as an image in accordance with the sub-title of the book:

When, near the day's end, it came, the whole Valley was for a while a shadowy place, not dark, but as if light had gone from it and left nothing in its stead; and all in it—the then shadeless trees, the stilled River, the excited groups up on the Round Hill and at other chosen points of vantage, and at the time the

empty Town and also empty hamlets and farm-homes, and the hush over all—together made up, as it were, a set image of the Valley, of life as it was and had been.

**Mann, Gother Kerr***Poetry*

*Motion.* (Syd., S. T. Leigh.) 1879.

**Mann, Jonathan Robert***Poetry*

*Desirable Verse and Prose.* (Melb., M. Hancock.) 1929.

**Mann, Leonard***Fiction*

*Flesh in Armour.* (Melb., Phaedrus, Periodicals Pty Ltd.) 1932.

Australian Pocket Library ed. 1944.

*Human Drift.* (Syd., Angus & Robertson.) 1935.

*A Murder in Sydney.* (Lond., Cape.) 1937.

Aust. ed (Syd., Angus & Robertson.) 1937.

*Mountain Flat.* (Lond., Cape.) 1939.

*The Go-Getter.* (Syd., Angus & Robertson.) 1942.

*Poetry*

*The Plumed Voice.* (Syd., Angus & Robertson.) 1938.

*Poems from the Mask.* (Melb., Hawthorn Press.) 1941.

*The Delectable Mountains and Other Poems.* (Syd., Angus & Robertson.) 1944.

Leonard Mann was born at Melbourne in 1895. He was educated at State schools, then at Wesley College, and took his LL.B. degree at the University of Melbourne. He served with the A.I.F. in Europe in the first world war. After practising for a time at the Bar in Victoria, he became secretary to various industrial organizations. During the second world war he was Industrial and Staff Manager in the Department of Aircraft Production, then became Senior Public Relations Officer of the Department of Labour and National Service.

Mann's novels, though they are on widely different themes, have in common a naturalness which, in its avoidance of literary artifice, sometimes seems to lack ordinary literary care—as when, for example, in the first sentence of *A Murder in Sydney*, he is content with the makeshift expression "openly clandestine". This trait, as his later books make clear, is not due to lack of verbal resource. His style may perhaps be described as carrying into literature a casual manner particularly Australian. This is perhaps especially so in *Flesh in Armour*. Notable among novels which were the outcome of the first world war, it commemorates the qualities of the Australian soldier. The characters have their



individual significance, but they are united by the comradeship of their platoon, which in turn epitomizes the experience of Australians in war, with their "sense of oneness, the awareness and insistence of distinct nationality". Apart altogether from dialogue, colloquialisms and even slang and profanity seep through into the narrative itself, a soakage of inevitable realism. The accustomed independence of the Australians is shown in their indifference to traditional intimidations—seriously, in attitudes such as the historic organized refusal of the men to permit the breaking up, because of losses and lack of reinforcements, of their battalion; humorously, in such typical incidents as their rejection, in England, of a duchess's invitation to visit her castle. The male sturdiness, its unpretentious and even sardonic sympathy, the larking, the horror—all are given without pretence, mixed with moving episodes of the troops in action, as in this vignette of a night attack:

Everywhere about them dark figures, looming up, magnified by the darkness, of men in little groups, were tramping forward with their bayoneted rifles slung on their shoulders. The second wave. Occasionally someone spoke as if to banish that strange, terrible feeling of loneliness, to convince the imaginative lonely individuality which was himself that there were others in the world with him, comrades moving towards that doubtful issue in which life or death for each would be determined.

The story-thread, so far as there is one in the usual sense, concerns the love of Frank Jeffreys for Mary Hilton, and his disillusionment when he discovers her former relations with one of his comrades, Charl Bentley. This adds to the neurasthenic tension of his mind, strained with his obligations as corporal. In the end he kills himself with a Mills bomb. A contrast, among the various portraits—is John Blount, who refuses promotion because "the life of a private soldier left him free". There is a glimpse of him in battle, "with his head up, his lips drawn back tight over his teeth, his calmness crying defiance, as if he were the last man in the ultimate chaos of a world". The book, with its versatile and lifelike action, ends with a matter-of-fact account of the achievements of the first A.I.F.

*Human Drift* is a story of the Victorian gold-fields in the middle years of the nineteenth century. It is almost as if the author had in mind the use of the word "digger" applied to the Australian soldier in the first world war—as if he saw in this early ferment of the gold-fever days the makings of the Australians of *Flesh in Armour*. He shows the circumstances of the time shaping the manner and attitudes of the people, with the Eureka Stockade revolt as a climax, not emphasized, but contributing to the human meaning. Centrally in the diffuse picture, making it cohere, are Bill Skelton and Deborah Kail. There is something almost fateful about the figure of Deborah, from the beginning when Bill sees her at night in the doorway of Pike's

shanty—"surrounded by light, outside which everything was black" and "like a bit of the night which had been cut off by the glow"—till, at the end she finds him wounded in the Stockade, and, with her quiet "We must bear en away", succours him. Gradually in the story she, the taciturn provincial Englishwoman, is dominated by him, "the colonial", personifying the local element which was to absorb the immigrant stock.

*A Murder in Sydney* has a more complex pattern, not only psychologically, but because of its association with contemporary metropolitan life. The opening chapter, with its sunbathers on the beach, creates a pervasive sensuousness which is the undertone of the tragedy. The book has aptly been described as an Australian *Crime and Punishment*, having an analogous theme, treated in as distinctively an Australian way as Dostoevsky's is distinctively Russian. It is not a mystery story. The reader is a witness of the murder by Barbara Hallam of her father's fiancée, Chloe Morton. The ostensible motive, vindication of her dead mother's memory, is mixed with self-deceit and a petty resentment arising from the slur on her own standing with her associates, who know the promiscuity of the girl her father intends to marry. Her crime is the means of redeeming her from the self-indulgent attitude to life in which it originates. Soon after having committed it, her thought is, "She must not be afraid. It really did not matter. A thing like that happened." At the end, "The evil in herself was pitiable, and as she pitied it the evil and the dark savage anger died." There is a combination of paradoxes. The cripple, Mat Dyas, whom she has promised to marry at the end of her sentence of seven year's jail for manslaughter, realizes that he has won her love "only through her own misfortune and suffering", and the distracted Hugh Stair mourns for the murdered woman whom, out of jealousy, he himself had set out to kill.

*Mountain Flat* transposes to an Australian setting the age-old feeling of the peasant-proprietor for ownership of land. The rivalry of George Coburn and Andy Galton, farmers in the hill country of Victoria, each of whom desires to extend his holding, leads to Coburn having to give up his, as the price of Galton's secrecy concerning a criminal attack by Coburn's son, Vanni, on Galton's son, Bob. They quarrel over Laura Ainsley, both being in love with her, in addition to the fact that marriage with her is bound up with prospects of ownership of the Ainsley land. The theme is credibly enlivened with episodes typical of the life of the place. An element of the interest is the love of the spinster, Friedel Siegler, for Coburn, who is a widower. At the end it acquires a natural emphasis when she makes up a bundle of her belongings and takes a short cut to the road, hoping that when the departing Coburn passes with his loaded dray he will take her with him. "So she sat there, her chin on her hand and her feet in the dust, to wait

patiently for the impossible to happen"—as it does.

The action of *The Go-Getter* takes place in Melbourne. Chris Gibbons, an ex-soldier unemployed in the depression years, becomes involved in an abortive conspiracy to defeat a parliamentary measure which is inimical to certain business interests. He finds work through his association with Phyllis Lee, a hotel waitress, and they set up house in anticipation of his divorcing his wife, who has deserted him. These circumstances provide authentic scenes of life in the city and suburbs, though the work as a whole is less concerned with the deeper motives of experience than Mann's other books.

The characteristics of Leonard Mann's writing which have been mentioned predispose him, in his poetry, to the loosened form of contemporary verse and its use of everyday expressions, which, however, he does not hesitate to combine with more conventional usages as in lines like "Ere of the sun it comfort has." He himself says,

*I tell you the poet must be free  
To sing in any sort of tree he likes  
If you would have a song; or as a bee  
Within a bee's flight must be free to roam  
Wherever his desire and fancy takes  
If you'd have honey in the comb.*

The substance of his verse is the modern mixture of scepticism with the hope inherent in living. He asks, in the more regularly constructed stanzas of "At Manly",

*Peace, is there no peace?  
At the nerves  
The mind is tearing  
Without cease,  
On the man  
The world is wearing.*

His long poem, "The Delectable Mountains", expresses the answering aspiration. It is an apostrophe to a companion, Bill, cogitating the modern outlook and the inevitability of the changes generalized as progress, and suggesting that "we know now what the task is", though, so far as this is defined, it is "the experiment whether man can be taught to love wisdom".

The shorter poems are pondered impressions, as of "Middle Age", when "a mystery is departing from the full light of the moon" and the similar but more expansive "Meditation in Winter"; the perception, in "The Light" of "a flash is that a shadow of the divine" manifested by electric globes; "A Vision of Earth" focused to the "strange faith" that where there is birth and death "love must be also"; and more personalized subjects, such as "The Girl of the Bush Country", or a familiar one like "The Garden" turned into a formal pattern suggestive in the symbolist manner. Similarly concise forms occur elsewhere in conjunction with the author's confident but thoughtfully casualness.

## "Manna"

### Fiction

Tail Up: The Story of "Manna", Personality Dog. (Arncliffe, N.S.W., Mrs S. W. Evans.) 1944.

"Manners, Gordon". See Fullerton, Mary E.

## Manners-Sutton, Dorothy

### Fiction

A Marked Soul. (Melb., A. McCubbin.) 1923.

Black God: A Story of the Congo. (Lond., Longmans.) 1934.

The Last Secret. (Lond., Longmans Green.) 1939.

The author spent her early years in Tasmania, mainly in the Longford district.

## Manning, Emilie ("Australie")

### Poetry

The Balance of Pain and Other Poems. (Lond., Bell.) 1877.

"Australie" became well known for her verse in Australian periodicals, besides having contributed similarly to London journals while on a visit to England. She was Emilie (or Emily) Matilda Australie Manning, born in 1845, daughter of Sir W. M. Manning, a Judge of the Supreme Court of New South Wales, and married Hubert Heron, a Sydney solicitor. She died in 1890.

## Manning, Eva M.

### Poetry

Wings. (Toowoomba, Qld, Robertson & Provan.) 1916.

Credo: Poems of Faith. (Toowoomba, Qld, Robertson & Provan.) 1921.

## Manning, Frederic

### Fiction

Scenes and Portraits. (Lond., Murray.) 1909.

Another ed. (Lond., Davies.) 1930.

The Middle Parts of Fortune: Somme and Ancre, by Private 19022. [Anon.] 2 vols. (Lond., Davies.) 1929.

Abridged ed., entitled *Her Privates We*, by Private 19022. (Lond., Davies.) 1930.

### Poetry

The Vigil of Brunhild. (Lond., Murray.) 1907.

Poems. (Lond., Murray.) 1910.

Eidola. (Lond., Murray.) 1917.

Manning was born at Sydney in 1882, the fourth son of Sir William Patrick Manning; at 15 years of age he went to England, where he achieved a literary reputation. He was for several years chief reviewer for the London *Spectator*. He served with the British Army in France during World War I. Author also of the *Life of Sir William White* (1923), and editor of Walter Charleton's *Epicurus's Morals* (1926). He died in 1935, aged 53 years.

Mannington Caffyn, K. See Caffyn, Kathleen.

**Mannington Caffyn, Stephen.** *See* Caffyn, Stephen Mannington.

**Mansell, Anne Hawkes**

*Fiction*

Silver Plains. (Syd., Henty & Schindler.) 1943.

Storm Child. (Syd., Henty & Schindler.) 1944.

Waters of Forgetfulness: An Australian Story. (Syd., Henty & Schindler.) 1946.

**Mansfield, Alfred ("Aimsfeld")**

*Poetry*

Howls of a Dingo: Australian Bush Rhymes, Authentic, Descriptive, Humorous, by Aimsfeld. (Victoria, B.C., Diggon Printing Co.) 1919.

**Mansfield, Ernest**

*Fiction*

Ralph Raymond. (Lond., S. Paul.) 1913.

**Mant, Gilbert**

*Fiction*

Holy Terror and Other Stories and Verse. (Syd., Carter's Print.) 1923.

Glamour Brat. (Syd., Currawong.) 1941.

Gone Tomorrow. (Syd., Angus & Robertson.) 1948.

Author of *Grim Glory* (1942), and *You'll Be Sorry* (1944), both descriptive war-books.

**Manuscripts:** The Book Nook Miscellany. *See* under Miller, Harry Tatlock.

**Mapes, Samuel Herbert**

*Fiction*

The Winged Avenger: A Romance and Adventure. Illust. (Syd., Green Press.) 1935.

According to copyright entry, 1934, there is a title: "The Mystery of the Cryptic Skull, by Sepam S. Trebreh".

**Maquarie, Arthur**

*Drama*

The Vengeance of Bobadil: A Dramatic Sketch. (Lond., Simpkin.) 1907.

Reprinted in *The Wheel of Life*. (Lond., Bickers.) 1909.

The Days of the Magnificent: A Drama [in three acts] of Old Florence in Blank Verse and Prose. (Lond., Bickers.) 1911.

The Happy Kingdom: A Comedy in Three Acts, Written in Blank Verse and Prose. (Lond., Bickers.) 1913.

Floralisa: A Romantic Drama in Three Acts and a Pageant. (Lond., Bickers.) 1919.

*Poetry*

Aurelia: A Lyrical Scena. (Lond., Arliss Andrews.) 1900.

The Dance of Olives. Decorations by M. L. Maquarie. (Lond., Dent.) 1905.

The Wheel of Life. (Lond., Bickers.) 1909.

A Rhapsody for Lovers. Decorations by L. Symington. (Lond., Bickers.) 1914.

The Meaning of Love. Decorations by L. Symington. (Lond., Bickers.) 1915.

The author assumed the name of Maquarie by deed-poll. His former name was Arthur Frank Macquarie Mullens.

An expatriate, he was born at Dubbo, New South Wales, in 1874. He was educated at Sydney Grammar School and graduated at the university in 1895. He then went abroad. He prepared Henry Lawson's London writings for publication in England. He was for several years foreign secretary of the Royal Society of Literature.

**Marantha! Is It True?** Preface by H. B. Macartney. (Melb., T. R. Benson.) 1884.

Essays.

**Marbron, Myra**

*Anthology*

The Australian Birthday Book. Ed. by M. Marbron. (Lond., Griffith, Farran.) 1885.

**Marchant, Bessie**

*Fiction*

The Black Cockatoo: A Story of Western Australia. (Lond., Religious Tract Society.) 1910.

"**Marcus**". *See* under Tully, Michael Joseph John.

**Mark, Annie Hetherington (née Coxon)**

*Poetry*

From Heatherland. (Lond., Digby, Long.) 1896.

Poems of the West. (Perth, Wigg & Sons.) 1929.

**Marks, Dorothea M.**

*Anthology*

Caprice: A Selection from the Poetry of England, America and Australia. With some Translations from the French and Roumanian. Illust. by Norman Lindsay, etc. (Syd., for private circulation.) 1917.

**Marks, Ernest George**

*Poetry*

Dawn of the Capital: National Ode, 1927. Words by E.G.M. Music by O. R. Bulmer. (Syd., W. H. Paling.) 1927.

Remember the Sydney: Patriotic Ode. (Syd., W. H. Paling.) 1928.

Words and music.

Marks was an authority on Napoleonic history. He wrote *Napoleon and the War* (1915-17), *How Foch Makes War* (1918), *Merit and Democracy* (1921), *Watch the Pacific* (1924), and *Pacific Peril, or Menace of Japan's Mandated Islands* (1933).

**Marlowe, Mary***Fiction*

Kangaroos in King's Land: The Adventures of Four Australian Girls in England. (Lond., Simpkin.) 1917.

The Women Who Wait. (Lond., Simpkin.) 1918.

The Ghost Girl. (Lond., Collins.) 1921.

Gypsy Royal, Adventuress. (Lond., Collins.) 1923.

An Unofficial Rose. (Lond., Collins.) 1927.

Said the Spider: A Romance of Papua and New York. (Lond., Collins.) 1929.  
Another ed. 1930.

Psalmist of the Dawn. (Syd., Endeavour Press.) 1934.

Novels by this author not published in book form include "The Toll Gate of Mars", serialized in *All Story Magazine* (N.Y., 1917), "A Child by Proxy", in the *Woman's Mirror* (1925), and "Island Calm", in the *Woman's Mirror*.

Mary Marlowe, *née* O'Shanassy, was born at St Kilda, Melbourne. After experience on the stage, including leading parts played with notable actors in England, she returned to Australia and joined the staff of the *Sydney Sun*, having previously contributed to English periodicals. Her novels mingle with their elements of popular romance the author's knowledge of the theatre and its associations.

**Marmont, Mrs J. A.** *See* Christie, E. F.

**Marney, Lee***Fiction*

Blackmail. (Syd., Currawong.) 1942.

**Marriott, Ida.** *See* Lee, Ida.

**Marriott Watson, Henry Crocker.** *See* Watson, Henry Crocker Marriott.

**Marsden, E.***Fiction*

Humorous Sketches. (Petersham, Syd., G. R. Gray.) 1929.

**Marsden, Lewis Woodrow***Fiction*

Through Fire to Happiness: A Tale of the Light Horse Regiment in Early Tasmania; [and] Nell's Myopia: A War Story by a Tassy Digger. [Anon.] Illust. (Franklin, Tas., Huon Newspaper Co.) 192-.

Two short stories. Cover-title reads: "Stories for Camp and Home".

**Marsden, Mary.** *See* Betts, Mrs Mary.

**Marshall, Abigail M.** *See* Greene, Abigail M.

**Marshall, Alan***Descriptive*

These Are My People. (Melb., Cheshire.) 1944.  
English ed. (Lond., Harrap.) 1946.

Ourselves Writ Strange. (Melb., Cheshire.) 1948.

*Fiction*

Tell Us About the Turkey, Jo. (Syd., Angus & Robertson.) 1946.  
Short stories.

Pull Down the Blind. Illust. by Noel Counihan. (Melb., Cheshire.) 1949.

How Beautiful Are Thy Feet. (Melb., Chesterhill Press.) 1949.

Bumping Into Friends. Illust. by Vane-Lindesay. (Melb., Cheshire.) 1950.

Alan Marshall was born in 1902 at Noorat, Victoria, and became a freelance journalist. In the second world war he served in the Army Education service. The stories in *Tell Us About the Turkey, Jo* have an almost photographic but sometimes penetrating realism. The themes are to a great extent the commonplaces of life, such as ordinary routine and conversation in a barber's shop; the more decorous atmosphere of an emporium where salesmen discuss the death of one of them after his dismissal on account of his age; a joy-ride of some rough youths and girls; the reaction of children to the hazards of crossing a busy road; and, in "Little Girl", a queerly authentic juvenile figure whose artlessness is emphasized by the tragedy it causes. On the whole, the exact observation from which this writing proceeds selects the harsher effects, most obviously in the savagery of the dogs in "The Grey Kangaroo", though sometimes with an implied irony, as with the oblivious callousness of the hunt in "First Kill". There are even touches of sentimentality in "Santa Claus in Bowyangs" and the rather contrived coincidence of "The Baby". Descriptive passages have the clear hardness of immediate effects which contemporary story-writing tends to substitute for an older and smoother suffusion. These elements, with their overtones of vehemence, enter into the novel, *How Beautiful Are Thy Feet*, which is concerned with the employees of a Melbourne boot factory in the depression years that followed the first world war. The processes and somewhat noxious conditions of the factory provide the foreground, with brief auxiliary glimpses rather than exhaustive revelation of the lives of those engaged there—Rod McCormack, the crippled accountant; Mrs Bourke, the kindly forewoman, and the various girls; Clyne, the factory manager, and the men under him—all involved in commonplace disaster when the firm becomes insolvent and closes down, largely through the sensual hold which an incompetent manageress, Miss Claws, has upon Fulsham, the head of the concern. *Pull Down the Blind* and *Bumping Into Friends* are books of sketches mostly in a humorous vein. *These Are My People* is a friendly

account of the author's casual associations in the course of a journey through Victoria in a horse-drawn wagon. *Ourselves Writ Strange* consists of his observations of the aborigines in the course of a tour of Queensland and the Northern Territory by land and sea.

**Marshall, Vance**

*Fiction*

The World of the Living Dead: Prison Poems and Sketches. Preface by Henry Lawson. (Syd., W. J. Anderson.) 1919.

Marshall was the author of *Jail from Within* (1918). Under the pen-name of "Jice Doone" he wrote *Timely Tips to New Australians* (1926).

**Marshall-Hall, George William Louis**

*Drama*

Aristodemus: A Tragedy. (Melb., Atlas Press.) 1900.

Bianco Capello: A Tragedy. (Melb., McCarron, Bird.) 1906.

"Dramatic Fragment", included in *Hymns Ancient and Modern* (1898, pp. 53-70).

*Poetry*

To Irene. (Syd., Maclardy & Co.) 1896.

Hymn to Sydney. Decorations by Ernest Moffitt. (Melb., Atlas Press.) 1897.

A Book of Canticles. [Anon.] (Melb., Atlas Press.) 1897.

Hymns, Ancient and Modern. (Melb., Atlas Press.) 1898.

Marshall-Hall was sometime Ormond Professor of Music in the University of Melbourne. References to his professorship and poetical works appear in Ernest Scott's *History of the University of Melbourne* (1936), pp. 140-59.

**Marson, Charles Latimer**

*Fiction*

Faery Stories. (Adel., Hussey & Gillingham.) 1893.

Marson's other books include *Psalms at Work: The Psalter with Notes* (1894), *The Following of Christ* (1895), *Charity Organization and Jesus Christ* (1897), *Hugh, Bishop of Lincoln* (1901), and *Glastonbury: Historic Guide* (1909).

**Marten, J. Chisholm ("David Lanark")**

*Fiction*

Primavera, by David Lanark. (Syd., Angus & Robertson.) 1935.

**Martin, A. E., and Donald, William J.**

*Fiction*

Voyage of the Whoop. Illust. by W. J. Donald. (Adel., J. R. Tyrrell.) 1909.

**Martin, Mrs A. Patchett.** See Martin, Harriet Anne.

**Martin, Archibald Edward**

*Fiction*

Common People. (Syd., Consolidated Press.) 1944.

*Australian Women's Weekly* £1000 prize-winning novel. American ed., with title *The Outsiders*. (N.Y., Simon & Schuster.) 1945. Another Engl. ed., entitled *The Outsiders*. (Lond., Nimmo.) 1948.

Sinners Never Die. (N.Y., Simon & Schuster.) 1944.

Aust. ed. (Syd., N.S.W. Bookstall.) 1945. Swedish ed., translated by Siri Thorngren Olin. (Stockholm, Ljus.) 1946. Engl. ed. (Lond., Nimmo.) 1947.

The Misplaced Corpse. (Syd., N.S.W. Bookstall.) 1944.

Death in the Limelight. (Lond., Sampson Low.) 1946.

Author of a work on New South Wales place-names. Also of *Australian Women's Weekly* serials "Old Sinners, Never Die" and "A Thousand Looked On".

**Martin, Arthur Patchett**

*Anthology*

An Easter Omelette in Prose and Verse. Ed. by A. P. Martin. (Melb., G. Robertson.) 1879.

Contributors are A. P. Martin, G. Walsh, C. Wesley Caddy, R. Thatcher, F. R. C. Hopkins, Theodore Fink, and Patrick Moloney, whose "Sonnets ad Innuptam" are included.

Oakbough and Wattle Blossom: Stories and Sketches by Australians in England. Ed. by A.P.M. (Lond., Scott.) 1888.

Authors include Mrs Campbell Praed, C. Haddon Chambers, Douglas Sladen, Philip Mennell, E. S. Rawson, S. Oldmixon, and A. P. Martin.

Over the Sea: Stories of Two Worlds. Ed. by A.P.M. (Lond., Griffith, Farran.) 1891.

*Criticism*

The Beginnings of an Australian Literature. (Lond., Sotheran.) 1898.

*Fiction*

Sweet Girl Graduate: A Christmas Story and Random Rhymes. (Melb., J. & A. McKinley.) 1876.

*Poetry*

Lays of To-day: Verses in Jest and Earnest. (Melb., G. Robertson.) 1878.

Fernshawe: Sketches in Prose and Verse. (Melb., Walker, May.) 1882.

Another ed. (Lond., Griffith, Farran.) 1885.

The Withered Jester and Other Verses. (Lond., Dent.) 1895.

Arthur Patchett Martin was born in England in 1851 and brought by his parents to Melbourne in the following year. He was educated at St Mark's School, Fitzroy, and then entered the Victorian public service. He took an active part in the early literary life of Melbourne, and was editor of the *Melbourne Review* from its commencement in 1876 until his departure to England in 1882. *Fernshawe: Sketches in Prose and Verse* is a collection of his writings mostly reprinted from that and other journals. As a journalist in

London he continued his interest in Australian affairs and writers. He died in 1902. His achievement as a creative writer is slight. He contributed to various annuals and miscellanies, such as *The Vagabond Annual* (1877), *Hash* (1877), and *Under the Gum Tree* (1890), and he edited others as above. He gives a brief account of the local literary development in *The Beginnings of an Australian Literature*, and was author also of *Australia and the Empire* (1889), *True Stories from Australasian History* (1893), *Life and Letters of Robert Lowe, Viscount Sherbrooke* (1893), *Tennyson and the Isle of Wight* (1897), and *The Queen in the Isle of Wight* (1898).

**Martin, C. E. M.** See Martin, Catherine.

### Martin, Catherine

#### Fiction

An Australian Girl. [Anon.] 3 vols. (Lond., Bentley.) 1890.

New ed., in 1 vol., 1891, containing new preface.

The Silent Sea, by Mrs Alick Macleod. 3 vols. (Lond., Bentley.) 1892.

The Old Roof-tree: Letters of Ishbel to her half-brother, Mark Latimer. [Anon.] (Lond., Longmans.) 1906.

The Incredible Journey, by C. E. M. Martin. (Lond., Cape.) 1923.

#### Poetry

The Explorers and Other Poems, by M.C. (Melb., G. Robertson.) 1874.

Referred to by C. H. Spence in her *Autobiography* (1910).

Catherine Edith Macauley Martin was born in the Isle of Skye about 1848. When she was a child she was brought to South Australia by her father, whose name was Mackay. She resided successively at Naracoorte and Mount Gambier, and then worked as a journalist in Adelaide, where she was also for a time a clerk in the Education Department. She married Frederick Martin, who predeceased her, and she died at Adelaide in 1937. *An Australian Girl*, published anonymously, attracted considerable attention when it appeared. Beginning in Adelaide, the action shifts to station life in South Australia and Western Victoria, thence to Melbourne, and to Europe. The girl, Stella Courtland, is shown as combining cultivated tastes with the interests of a sportswoman, and the love interest introduces two suitors appealing to one side and the other respectively. The story entails some descriptions of the bush, and discussions on aspects of Australian life and literary and other serious subjects give incidental substance to a novel notable in its time as presenting in an Australian setting activities of womanhood much less common then than now. *The Silent Sea* is a less varied story with an inland setting. *The Old Roof-tree* is in the form of letters expressing the writer's impressions and thoughts while abroad

in Europe. *The Incredible Journey* is a story of a black woman's journey to obtain her child taken from her in the course of aboriginal custom. A serial, "Bohemian Born", was not printed in book form. The volume of poems comprises a long poem relating to the Burke and Wills expedition and some lyrics, including translations from the German.

### Martin, Clarence W.

#### Fiction

Ubique, the Scientific Bushranger. Illust. by Lionel Lindsay. (Syd., N.S.W. Bookstall.) 1910.

Advertisement announces "The Bush Emblem" and "The Lust of Hate", but publication not traced.

**Martin, David.** See under Manifold, John.

### Martin, Elvira A.

#### Biography

Life and Speeches of Daniel Henry Deniehy. (Melb., G. Robertson.) 1884.

Includes comments on Deniehy's literary work.

### Martin, George W.

#### Fiction

The Sentry and the Shell Fairy. [Anon.] (Melb., Anderson, Gowan.) 1924.

**Martin, Harriet Anne** (*Mrs Patchett Martin, née Cookesley*)

#### Anthology

Under the Gum Tree. Ed. by Mrs A. Patchett Martin. (Lond., Trischler.) 1890.

Contributors are Mrs Campbell Praed, H. B. Marriott Watson, "Tasma", Mrs A. P. Martin, Hume Nisbet, Mrs Lance Rawson, Dr Mannington Caffyn, Reginald Clayton, E. S. Rawson, R. Richardson, and A. Patchett Martin.

Coo-ee: Tales of Australian Life by Australian Ladies. Ed. by Mrs Patchett Martin. (Lond., Griffith, Farran.) 1891.

Contributors are "Tasma", Mrs Henry Day, Mrs Mannington Caffyn ("Iota"), Mrs Lance Rawson, Margaret Thomas, Mrs Campbell Praed, and Mrs. Patchett Martin.

### Martin, Sir James

#### Essays

Australian Sketch-book. (Syd., James Tegg.) 1838.

The essay on "The Pseudo-Poets" was a veiled criticism of Charles Tompson, Henry Halloran, and Charles Harpur. Referred to in Barton's *Poets and Prose Writers of New South Wales* (1866).

James Martin was born at Middleton, Ireland, in 1820, and his parents brought him to Sydney in the following year. He was educated under W. T. Cape at the Sydney Academy and Sydney College. His book, though proficient as the work of a youth of eighteen, is notable mainly as the first Australian volume containing writings which may be classed as essays, interesting also for its descriptions of places round Sydney as

they were at that time. Martin qualified and practised as a lawyer in Sydney, wrote copiously for the Press, and in his twenties was editor and manager of *Atlas* for two years, besides being associated with the *Empire* under the editorship of Parkes. His career pertains mainly to the early public life of New South Wales. He became premier, was knighted, and from 1873 until his death in 1886 he was Chief Justice.

**Martin, James H.**

*Fiction*

The Lottery Winner. (Melb., National Press.) 1949.

**Martin, Lincoln William, and Lynravn, Norman Soren**

*Fiction*

Murder on Mount Capita. (Syd., Angus & Robertson.) 1944.  
English ed. (Lond., Quality Press.) 1946.

**Martin, Robert Edmund**

*Poetry*

Poems. (Mudgee, N.S.W., Mudgee Guardian print.) 1944.

**Martin, Thomas Nelson**

*Poetry*

Poems. (Syd., Shakespeare Head Press.) 1937.

**Martyr, Grace Ethel**

*Poetry*

Afterwards and Other Verses. (Melb., Australasian Authors' Agency.) 1918.

**Marwick, John G.**

*Essays*

Spare Moments in Australia. (Syd., J. Sands.) 1877.  
Part II contains two plays, *Anniversary Day, or Helen's Betrothal: An Australian Drama in 3 Acts* and *The Two Lovers, or the Ghosts in the Churchyard*.

**Masel, Philip**

*Fiction*

In a Glass Prison. (Lond., Nelson.) 1937.

**Mason, Cyrus**

*Fiction*

The Australian Christmas Story Book. With coloured illustrations by author. (Melb., G. Robertson.) 1871.

**Mason, Ethel Louisa.** See Anderson, Ethel.

**Mason, Ray**

*Fiction*

Dry Death. (Syd., Currawong.) 1950.  
Published with *The Fighting Fool*, by P. Richmond.

**Mason, Veronica**

*Poetry*

I Heard a Child Singing. (Lond., E. Mathews.) 1907.  
2nd ed. 1909.

"Massary, Isabel". See Ramsay-Laye, Mrs Elizabeth P.

**Masters, Bat**

*Fiction*

The Wild Horse Hill. (Modern Publ. Co.) 193-.

**Matchett, A.**

*Poetry*

Coo-ee: Gift Souvenir. (Melb., Norman Bros.) 1916.

**Mather, E. J.**

*Fiction*

The Squatter's Bairn. Illust. (Lond., Redman; Adel., Marshall.) 1910.  
Another ed. (Lond., Simpkin.) 1914.

"Mather, George". See Emerson, Ernest Sando.

**Mather, John Baxter**

*Poetry*

Out of the Depths, based on passages in De Profundis. (Adel., J. L. Bonython.) 1908.  
In Memoriam J.M.; Verses by J.B.M. (Adel., Hassell.) 1922.

The Knight of Toggenburg and Other Verses. (Adel., Advertiser.) 1935.

The Golden Pellet and Other Verses. (Adel., Advertiser.) 1935.

A Time of Terrors; and A Dream Travesty. (Adel., Advertiser.) 1936.

Ecclesiastes, or The Preacher: A Metrical Version. (Adel., Advertiser.) 1936.

Iris: A Love Romance of Long Ago; and Songs and Lyrics from Heine. (Adel., Advertiser.) 1937.

My Queen Elect and Other Verses. (Adel., the author.) 1937.

The Voyagers and Other Verses. (Adel., Advertiser.) 1938.

The author was born at Edinburgh in 1853 and came to Adelaide in 1860, where he entered journalism. He was also a landscape painter.

**Mathers, Helen (Mrs Henry Reeves)**

*Fiction*

Story of a Sin: A Sketch. (Melb., Robertson.) 1882.

Sam's Sweetheart. 3 vols. (Lond., Hurst & Blackett.) 1883.

**Matheson, Jim**

*Poetry*

Day Dreams. (Brisb.) 1936.

**Mathew, John**

*Poetry*

Australian Echoes, including The Corroboree and Other Poems. (Lond., Melville & Mullen.) 1902.

Napoleon's Tomb. (Melb., Melville & Mullen.) 1911.

Ballads of Bush Life and Lyrics of Cheer. (Melb., Melville & Mullen.) 1914.

The author was the Moderator-General of the Presbyterian Church of Australia from 1922 to 1924, and was the author of *Eaglehawk and Crow* and other anthropological works. He translated the Sinaitic Syriac Gospels in 1924, in MS. Born at Aberdeen in 1849, he came to Australia in 1869. He died in 1929.

**Mathews, R. W.**

*Poetry*

Gethsemane to Calvary and Other Poems. (Koorringa, S.A., F. W. Holder.) 1882.

**Mathieson, Veni Cooper.** See Cooper-Mathieson, Veni.

**Mathieu, Jack**

*Poetry*

Backblock Ballads. (Brisb., Watson, Ferguson.) 1927.

Backblock Ballads and Lignum Lyrics. (Brisb., Watson, Ferguson.) 1934.

**Matson, George**

*Poetry*

Ode on Queen Victoria's Diamond Jubilee. (Port Adel., S.A., G. Hains.) 1897.

Australian Poetry. (Perth, V. K. Jones.) 1918.

**Matthews, Charles Henry Selfe**

*Fiction*

Bill: A Bushman. Illust. (Lond., Arnold.) 1914.

Matthews was also the author of *A Parson in the Australian Bush* (1908), *The Faith of an Average Man* (1911), *The Cross and the Eucharist* (1919), and *Faith and Freedom: Essays in the Application of Modernist Principles to the Doctrine of the Church* (1918).

**Matthews, Harley**

*Anthology*

Pillar to Post: A Collection of Australian Short Stories. Ed. by Harley Matthews. (Syd., Frank Johnson.) 1944.

*Drama*

We Are the People: A Play in Three Acts. (Syd., Viking Press.) 1940.

*Fiction*

Saints and Soldiers [with the Men over There]. Illust. by Percy Leason. (Syd., W. F. Floessell.) 1918.

Wet Canteen. (Syd., Viking Press.) 1939.

*Poetry*

Under the Open Sky. (Syd., B. G. Clarey.) 1912. Engl. ed. (Lond., Macdonald.) 1916.

Two Brothers. (In *Trio: A Book of Poems* by K. Slessor, H. Matthews and C. Simpson.) (Syd., Sunnybrook Press.) 1931.

Vintage. (Syd., P. R. Stephensen.) 1938. Limited ed.

Vintage of War: Poems of Anzac, 1914-18. (Syd., Viking Press.) 1940. Another edition of *Vintage*.

The Breaking of the Drought: Decorations by Bessie Mitchell. (Syd., Viking Press.) 1940.

Harley Matthews was born at North Sydney in 1889. After attending Sydney Boys' High School he was articled as a law clerk. At the beginning of the first world war he enlisted, and served at Gallipoli and in Europe. He was on the staff of the *Sydney Sun* from 1918 to 1920, freelance journalist in the United States from 1920 until 1922, and on his return to Australia became a vigneron at Moorebank, New South Wales. His short stories are sketched from experience in the A.I.F. *Under the Open Sky* is a small collection of poems, several meditating war conditions, others expressing moods of the Australian bush. *Two Brothers* is the first of the three parts of *Vintage*, a long narrative beginning with the preliminaries of the Gallipoli campaign. The second part, "True Patriot", depicts trench life there, dominated by a corporal whose foolish insistence on strict formal discipline leads to his own disappearance. In the third part, "Women Are Not Gentlemen", an enemy sniper, supposed to be a woman, is an invisible factor. The form of the work has its basis in ordinary blank verse, varied by freer usage. The whole is an imaginative transcription in everyday language of a historic phase of warfare having special Australian significance.

**Matthews, Patrick**

*Poetry*

Tempest-tossed Poor, or The Ocean of Life. (Syd., the author.) 190-.

**Maule, Molly Donovan**

*Fiction*

When True Lovers Meet. (Syd., Invincible Press.) 1948.

Published with *His Very Successful Wife*, by Margaret Ayer Barnes, and *Lake of Enchantment*, by Hugh Corbett.

Thanks for the Memory. (Syd., Invincible Press.) 1948.

Published with *Bright Mask*, by Helen Cotton, and *Second Marriage*, by Elizabeth Sanxay Holding.



**"Maurice, Furnley"**

*Anthology*

Australian Essays, selected by G. H. Cowling and Furnley Maurice. With introd. and notes. (Melb., Melbourne University Press.) 1935.

Path to Parnassus: Anthology for Schools. Ed. by Furnley Maurice. With introd. and notes. (Melb., Melbourne University Press.) 1940.

*Essays*

Romance. (Melb., Endacott.) 1922.

\* Includes essays on Australian literary subjects.

*Poetry*

Some Verses by F. Wilmot. (Melb., Microbe Press.) 1903.

Some More Verses. (Melb., n.p.) 1904.  
Suppressed before publication.

Unconditioned Songs. [Anon.] (Melb., Endacott.) 1913.

Here is Faery. [Anon.] Illust. by P. Leason. (Melb., G. Robertson.) 1915.  
Contains verses and two stories by Furnley Maurice. Remainder by R. L. Newmarch.

To God: From the Weary Nations. (Melb., Australasian Authors' Agency.) 1917.  
A Poem. Reprinted in *Eyes of Vigilance* (1920), under title of "To God: From the Warring Nations".

The Bay and Padie Book: Kiddie Songs. Illust (Melb., Endacott.) 1917.  
3rd ed. 1926, including additional poems; reissued 1937.

Lovelight. (Melb., Endacott.) 1918.

Eyes of Vigilance: Divine and Moral Songs. (Melb., Endacott.) 1920.

Ways and Means: A Poem and an Argument. (Melb., Endacott.) 1920.

Arrows of Longing. Introd. by Bernard O'Dowd. Illust. by Ethel Spowers. (Melb., A. McCubbin.) 1921.

Bleat Upon Bleat: A Book of Verses. (No imprint.) 1925.  
A collection of 32 lyrics, printed on his own press by the author, who issued only three, or perhaps four, copies.

The Gully. With decorations. (Melb., A. H. Spencer.) 1925.  
A poem. Limited edition.

The Gully and Other Verses. (Melb., F. Wilmot.) 1929.

Odes for a Curse-speaking Choir 1: Ottawar! An Ode in Humbug. [Anon.] (n.t.p.) 1933.  
Reprinted with annotations. (Anon.) (Melb., Lothian.) 1936.

Melbourne Odes. (Melb., Lothian.) 1934.  
A few copies of Odes I, II, III, and IV were separately printed by the author in 1933 and distributed without imprint.

Poems by Furnley Maurice (Frank Wilmot). Selected by Percival Serle. (Melb., Lothian.) 1944.

Frank Leslie Thompson Wilmot, who wrote as Furnley Maurice, was born at Collingwood, Melbourne, on 6th April 1881. His father, Henry William Wilmot, was secretary of the first Socialist group in Victoria. After a State school education he went as a boy to work in the Melbourne

bookselling business of E. W. Cole and eventually became manager. In 1910 he married Ida Lizzie Meeking. Cole's widely known Book Arcade ceased in 1929, and Wilmot acquired its lending library and conducted it in conjunction with bookselling until 1932, when he became manager of the Melbourne University Press, a position he held until his death on 22nd February 1942. The earliest venture of his lifelong interest in printing and publishing was a "journalette" called the *Microbe*, which ran to eight numbers from November 1901 to August 1902. For many years he had a private printing press in his own home, and used it for the publication of his own and other writings, mostly poetry. His first published verse appeared in a Melbourne Labour weekly, the *Tocsin*, when he was sixteen years of age. In 1934 his "Melbourne and Memory" won the poetry competition connected with the Melbourne Centenary Celebrations. His numerous contributions to Australian periodicals, as well as occasionally to some overseas, included critical and other writings in prose. He was a member of the Advisory Board of the Commonwealth Literary Fund, and in 1940 delivered the first course of Melbourne lectures on Australian Literature sponsored by the Fund for the various universities throughout the Commonwealth.

In the preface to *Melbourne Odes* Wilmot speaks of his interest in the various poetry movements in his time. The first of these was the Celtic movement in Ireland, which he discusses in one of his essays, and with which, as it happened, he had a temperamental affinity. Some of the early poems, such as "When the soul calls out" in *Unconditioned Songs*, have the intonation of W. B. Yeats; but if this was an influence, it was also, as his development of it showed, his own natural cadence. It accompanies a characteristic which he himself described when he said, "The true Celtic poet is never quite sure what his trouble is", and this suffuses not only his earlier but his later work—for instance, "Beauty of the World":

*Gardens will blossom for ever, breaking the spirit,  
All your endeavour be guerdonless, trammelled with  
dross;  
Vain the accomplishing ardours the races inherit  
Till true men open their mouths, confessing their loss:  
Beauty strides like a warrior, tortures the passions,  
Troubles the soul with its mountainous loveliness;  
Vain what we yearn toward, vain all the  
deft hand fashions  
Till, turning toward the ranges, men confess  
That they shall trouble overmuch  
For things they'll never touch,  
That forests they move among  
Shall always elude their yearning,  
And all their passion be as the returning  
Silence when the thrush has sung.*

Yet his conviction, first and last, that "only the incomprehensible has vividness of hue and only the unutterable is true", did not confine him. From the start he practised his dictum that "If everyday life and language have no place in poetry, then poetry has no right to exist." One of

the early poems relates a vision "from the corner of Swanston and Flinders Street":

*It rose agold like a crucifix  
From a riot of evil done.  
It wasn't a dream—it was made of bricks—  
Of good old bricks and sun.*

At the end of *Unconditioned Songs*, the case for everyday usages is emphasized in a poem full of slang; "Legends", at the beginning of *Arrows of Longing*, is almost as challengingly colloquial; and "Ode in Happiness" rejects the poetic posture by going to the other extreme:

*I take the peril of the common way—  
No frightful height nor sounding depth for me!  
A man grows great only so far as he  
Is ordinary—living out his day.*

The essay, "Peril of Dreams", explains where he stands. "The worship of dreams," he says, "is no less terrible than the worship of reality. Both are lies. Half way between them sits truth."

One outcome of this was that, looking forward to a time "when chains flow back to their ore", he allied himself with the proletarian cause as being the practical aspect of humanitarianism; and he saw his country, besides loving it as homeland, as a place free from cramping precedents and therefore the promised land of a "daring justice". As to method and manner of expression, "Australian poets," he said in his essay on "National Poetry", "should take the risk of being Australian, and it is for Australian writers to say what that is." His own way was to write of what he knew and saw of his country and its people in a manner suggestive of, and even sometimes reproducing, their expressions in ordinary life. That—not any lack or ignorance of the resources of poetry—is the explanation of what is sometimes regarded as carelessness or incongruity or the intrusion of the vernacular in his work.

The trend of his humanitarianism led to diffuse discourses in his verses and a tendency to tag them with a moral. *Eyes of Vigilance* is a collection of his more tendentious verses, though they are still related to the ideal aspiration of the opening poem, "Minor to Major". The contents are mainly the product of the first world war period some with obvious relation to its events, others less plainly, like "The Green Spot", which celebrates the Referendum rejection of conscription. The pacifist tenor of the book culminates in the long poem, "To God, from the Warring Nations". It indicts all the belligerents as "sinners in a sinners' brotherhood", but assumes no Olympian detachment:

*We have been dead, our hearts are crusted round  
With horn and hardness, black brutality  
Flowed into us a glory and sweet sound,  
And we have worshipped these, forgetting Thee.  
To have forgotten in the rage and stress  
Might leave our absolution undenied,  
But the whole import of our guiltiness  
Is that, forgetting, we forgot with pride.*

The inspiration Wilmot found in his country has the usual naturalistic aspect and its relation to bush life, but in this respect he represents the generality of Australians who, living in cities without continuous or close experience of the more inland ways, nevertheless respond to occasional contact with rural things by a feeling that these belong. His sequence, *The Gully*, mingles its exaltation with familiar glimpses of the nearer mountain country:

*Beyond the clump and up the fern-bole stair  
Swell the damp scents that make  
The very nostrils quake,  
As the flushed spirit plunges in cool air.*

The contrast between city and bush life in the earlier "Roads to Town" is amplified in the second of the *Melbourne Odes*, "The Agricultural Show", and the bright shopman of the former becomes the sober suburbanite of the latter, contemplating the exhibits:

*Here is a world that stands upon the sun and rain  
In a humid odour of wool where sheafing grain  
Falls like pay in the palm.  
I but rode out the calm  
In a regular job, and felt the years roll by  
To a pension and senile golf; that's the whole tale;  
But there's another world in the white of a bullock's  
eye  
Strained as it horns a rail.*

Somewhat similarly the early vision of "good old bricks and sun" becomes, in "Melbourne and Memory" the revelation of the poet's native city:

*The juggernauting trams and the prolonged  
Crash of the Cafeterias at noon  
Are silenced, and the ghostly clouds are thronged  
With towers floating past a cloudy moon.*

The reality is not extolled for its own sake. The stores become "faery temples"—new symbols of the old transcendent yearning.

*Out of some nameless, searching human need  
Arose these towers for traders on the mire*

It is as if

*Maybe the coral of the Barrier Reef,  
In spite of time and thrashing storms and the filth of  
shags,  
Could raise in blind compulsion, without knowledge of  
belief,  
A pearly lighthouse over its own hull-tearing crags.*

As to social matters, the Ode "Upon a Row of Old Boots in a Pawnbroker's Window" visualizes the effects of economic depression as powerfully as any preachment, and its mixture of the commonplace with fantasy becomes quietly terrible in the ghostly march of "the bootpawners". By the same method metropolitan life is related to its rural sources in "The Victoria Markets Recollected in Tranquillity", punctuated by variations of the wagon-driver's ironic refrain on the founding of the city by Batman.

The preface to *Melbourne Odes* states the author's mature artistic creed. Rhythm of recognizable symmetry controls the free forms of the

Odes. Familiar with the experiments of modern poetry, Wilmot took from them whatever he needed, in much the same way as he would write a sonnet, or use a fixed form like the Chant Royal in "El Gai Saber" to make a medieval minstrel the mouthpiece for a protest against tyrannical poetic convention.

*The Bay and Padie Book*, taking its title from the baby-names of the poet's two sons, portrays childhood experience against the everyday parental and domestic background, and the feeling and whimsicality which make poetry of such actualities are here free from any trace of the preciousness that falsifies much poetry of childhood.

Quotations made above from the book of essays, *Romance*, indicate the flavour of its easy meditations on literary and other topics.

**Mawdesley, Mrs Christine**

*Poetry*

The Corroboree Tree: and Twelve Shorter Poems of Melbourne's Early Days of Settlement. (Melb., Bread & Cheese Club.) 1944.

"Maxwell, Erica". See Pyke, Lillian Maxwell.

**Maxwell, Ian Ramsay.** See under Phillips, Arthur Angell.

**Maxwell, Joseph**

*Fiction*

Hell's Bells and Mademoiselles. Foreword by G. F. Murphy. (Syd., Angus & Robertson.) 1932.

**May, Claire Neville**

*Anthology*

Thoughts of Others. Compiled by Claire Neville May. (Adel., printed for the author by Scrymgeour & Sons.) 1950.

Contains some of the compiler's own poems.

**May, Sydney**

*Criticism*

The Story of Waltzing Matilda. Illust. (Brisb., W. R. Smith & Paterson.) 1944.

**Mayers, Annie M. L.**

*Fiction*

Messages of Hope. (Syd., Epworth Press.) 1917.

**Mayne, Don ("Buster")**

*Anthology*

Westerly Busters. Compiled from the *Bathurst Sentinel* by D. Mayne, and a tale by R. Thatcher. (Bathurst, N.S.W., D. Mayne.) 1879. Stories, sketches and verses. Other contributors include A. G. Taylor and David Buchanan.

**Mayne, Helen Helga.** See Wilson, Helen Helga.

**Mayne, Robert West**

*Poetry*

The Two Visions, or The Contrast. (Syd., F. Cunninghame.) 1874.

**Mayne, William S.**

*Fiction*

Muriel Vernon: A Story for Young Folk. (Mildura, Vic., Mildura Cultivator.) 1917.

**Mea Spes.** (Melb., G. Robertson.) 1901.

Poems.

**Mead, Thomas Francis**

*Fiction*

Man is Never Free: The Story of the Tolpuddle Martyrs. (Syd., Australasian Publ. Co.) 1946.

**Meaden, John William**

*Poetry*

Victoria: A Poem from the Inaugural Cantata, Melbourne International Exhibition, 1880. (Melb., Mason, Firth & McCutcheon.) 1880. Also published by Allan's.

The Poetical Works of J. W. Meaden. Ed., with biographical sketch, by John Vale. (Melb., Victorian Alliance.) 1899.

**Meagher, Alice Elizabeth**

*Fiction*

The Moving Finger. (Syd., Macquarie Head Press.) 1934.

Author of *Ten Original Little Plays for Australian Children* (1934).

**Meares, Ainslie**

*Poetry*

How Distant the Stars: Case Notes and Other Poems. (Melb., Cheshire.) 1949.

**Meek, G.**

*Fiction*

Chips off the Old Stumbling Blocks. (Melb., Whitcombe & Tombs.) 1920.

**Meek, James McKain**

*Poetry*

The Creation: A Poem. (Melb., the author.) 1874. Commodore Goodenough's Dying Words . . . with Other Poems. (Warrnambool, Vic., T. Smith.) 1880.

An Epic Poem. (Christchurch, N.Z., R. Cuming.) 1886.

The Creation: An Epic Poem; [added], The Millennium. (Ballarat, Vic., J. Curtis.) 189-.

**Meggy, Mrs P. R.**

*Poetry*

The Barque and Other Poems. (Syd., Epworth Press.) c. 1933.

**Meighan, John**

*Poetry*

Random Rhymes for Recitation. (Fitzroy, Melb., Echo Publ. Co.) 1906.

**Meikle, Alan.** See Mickle, Alan.

**Meikle, D. H.**

*Poetry*

Humorous and Other Verses. (Syd., the author.) c. 1918.

Serle's *Bibliography* suggests this date.

**Melaun, Charles**

*Fiction*

The Squatter's Daughter. (Syd., N.S.W. Book-stall.) 1933.

**Melba's Gift Book of Australian Art and Literature.** (Melb., G. Robertson.) 1915.

Contributors to this anthology are Madame Melba, J. Sandes, Ethel Turner, Marion Bray, Bernard O'Dowd, Nina Murdoch, Montague Grover, C. B. Coutts, Mrs Aeneas Gunn, Kathleen Watson, Henry Lawson, C. J. Dennis, S. Jephcott, Will Lawson, F. Peterson, Dorothy McCrae, D. Egerton Jones, M. E. J. Pitt, J. B. O'Hara, J. L. Rentoul, Donald Macdonald, R. Quinn, Tarella Quinn, D. W. McCay, G. Innes, E. S. Emerson, E. A. Vidler, "Kodak", Dorothea Mackellar, Ruth Bedford, Gertrude Hart, E. J. Brady, Louis Lavater, A. Bayldon, Louis Esson, O. C. Cabot, Marion Miller, J. Le Gay Brereton, R. J. Cassidy, A. H. Adams, G. G. McCrae, W. H. Elsum, E. Dyson, T. W. Heney, Archibald Strong, Annie R. Rentoul, James Hebblethwaite, Edmund Fisher, Furnley Maurice, and Walter Murdoch.

**Melbourne City: A Novel.** [Anon.] (Melb., Macphail & Co.) 1872.

**Meldrum, Thomas**

*Poetry*

Evolution of Living Things on the Earth up to Man. (Melb., Robertson & Mullens.) 1925.

The author published in 1922 a poem entitled *A Short Didactic Poem on Evolution of Living Things on the Earth*.

**Meller, Leslie**

*Fiction*

Quartette. (Lond., Faber.) 1932.

Another ed. 1934.

A Leaf of Laurel. (Lond., Faber.) 1933.

Another ed. 1935.

Leslie Kirkman Meller was born at Adelaide in 1892. The title of *Quartette* denotes four persons on a South Australian coastal island owned by one of them, Joseph Barry. The others include his housekeeper, an attractive woman, and a niece who resembles her, and whose merely physical and almost passively animalistic charms have diverted him from his intimate relations with the older woman. The fourth character is Berry's visiting friend, Oliver Fletcher, whose successful advances to the girl lead Berry to drive him from the house, under a promise that he will be taken safely to the mainland if he is able, as he contrives, to evade harm at the hands of his host

during the nocturnal hours of three days. This unusual situation is typical of the remote yet tangible and even sensually realistic effect of the story throughout. Similar elements enter into *A Leaf of Laurel*, which concerns the doings of a soldier from Australia at Gallipoli and in Egypt and his own country.

**Mellor, Dorothy**

*Fiction*

Far Horizons. (Syd., Australasian Publ. Co. 1950.

**Melrose, Alexander**

*Drama*

The Adventures of an Adventuress, by A. Somerville. (Melb., Australasian Authors' Agency.) 1917.

*Poetry*

Songs and Slapstick: Various Verses. (Adel., Hassell Press.) 1934.

To the Pioneers: A Centenary Tribute in Verse. (Adel., F. W. Preece.) 1936.

**Melrose, Eric Nesbit**

*Poetry*

Poems. Preface by Paris Nesbit. (Adel., Hunkin Ellis & King.) 1914.

**Melville, Agnes Maria.** See Hamilton-Grey, Mrs Agnes Maria.

**Melville, Harden S.**

*Fiction*

The Adventures of a Griffin, or A Voyage of Discovery. [Anon.] Illust. (Lond., Bell.) 1866.

Author of *Sketches in Australia and Adjacent Islands 1842-6*.

**Melville, Henry**

*Drama*

[The Bushrangers, or Norwood Vale, a short melodrama, monologues and sketches, in the *Hobart Town Magazine*, 1833-4.]

First dramatic piece on an Australian subject, written, printed and staged in Australia.

Editor of the *Van Diemen's Land Almanack* (1831-7) and author of the *History of the Island of Van Diemen's Land* (1835), *Veritas: Revelation of Mysteries* (1874), and other works. Arrived in Tasmania in 1827 and died in London in 1874. See Morris Miller's *Pressmen and Governors* (1952).

**Memento of the Coronation of King Edward VII.** (Grafton, N.S.W., Grip Newspaper Co.) 1903.

Contains poem, "Crowning of the King", by Victor Daley, dated Grafton, 1902, and an article by E. J. Brady.

**Memoirs of Martha: An Autobiography;** elicited and edited by her Mistress. (Lond., Barker. 1933.

**Memories of the Past.** (Adel., no imprint.) 1865.  
Poems.

**Mendago, Roy**

*Fiction*

*The Wild Bear of Arizona*, by Roy Mendao [i.e. Mendago]. (Syd., Transport Publ. Co.) 1947.

**Mendao, Roy.** *See* Mendago, Roy.

"Menippus". *See* Sealy, Robert.

**Mennell, Philip**

*Anthology*

In *Australian Wilds and Other Colonial Tales and Sketches* by B. L. Farjeon, Edward Jenkins, E. S. Rawson, C. Haddon Chambers, H. B. Marriott Watson, "Tasma" and the editor, P. Mennell. (Lond., Hutchinson.) 1889.  
Aust. ed. (Syd., Edwards, Dunlop.) 1889.

Author of *The Coming Colony: Practical Notes on Western Australia* (1892), and editor of *The Dictionary of Australasian Biography* (1892). Mennell was born at Newcastle-upon-Tyne; on coming to Victoria he joined the literary staff of the *Age*, and afterwards represented that paper in London.

**Menzies, James L.**

*Poetry*

*By Gordon's Grave, and Other Verses.* (Melb., Brown Prior.) 1926.

*An Australian Hymn.* Words by J. L. M. Music by M. Woinarski. (Melb., Arbuckle.) n.d.

**Mephram, Herbert James**

*Miscellaneous*

*A Labourer Speaks.* (Syd., the author.) 1946.

**Meranda, Wolla**

*Fiction*

*Pavots de la nuit: Roman de mœurs australiennes*, par Wolla Meranda et Iann Karmor. Translation 2me. ed. (Paris, Editions S. R. Chiberre.) 1922.

A. G. Stephens in his list of 100 Best Australian Books wrote: "*Pavots de la Nuit*: Paris, 1922. An Australian woman's novel written in English and first published in a French translation."

*Poppies of the Night.* (Syd., W. Brooks.) 1930.

*Vila of the Isles.* (Syd., W. Brooks.) 1930.

*The Red River of Life.* (Syd., W. Brooks.) 1931.

Wolla Meranda was advertised as the author of "The Summer Seas", "In Mulga Town", "Big Jack of Mittewa Creek", "The Perfidy of Jane Forster", and "Gold Dust of Mittewa Creek". She was also the author of books on occultism, including *Light and Outer Darkness* (1935), *The World Tongue*, and *What is Truth*, and contributed several articles to the *Bookfellow* during 1920-1.

**Mercer, Harold St Aubyn** ("Hamer")

*Fiction*

*Search for the Bonzer Tart.* (Syd., Sandford Co.) 1920.

*The Lady who was French and Other Stories.* (Syd., Race Book Co.) 1929.

*Amazon Island.* (Syd., N.S.W. Bookstall.) 1933.

*The Adventures of Mrs Parsley.* (Syd., Frank Johnson.) 1942.

*Romances in Real Life.* (Syd., New Order Publications.) 1944.

*Poetry*

*The Frequent Lover: His Verses.* (Melb., Robertson & Mullens.) 1927.

**Mercer, John Edward**

*Poetry*

*Certain Verses.* (Hobart, the author; printed at the Mercury office.) 1912.

The author's name occurs only on the cover. Some copies exist without the cover, hence Serle refers to this work in his *Bibliography* as an anonymous publication.

Mercer was sometime Bishop of Tasmania and the author of works including *Social Equality* (1905), *The Soul of Progress* (1907), Moorhouse lectures, and *Nature Mysticism* (1913).

**Mercer, Thomas**

*Poetry*

*Morning, Noon and Night, and Other Poems.* (Syd., Duncan & Macindoe.) n.d.

Serle's *Bibliography* suggests 1902 as a date.

*The New Year and Other Poems.* (Syd., W. M. Madgwick.) 1903.

*Two Poems: Kindness and Human Pride.* (Syd., W. M. Madgwick.) 1903.

*Three Poems: Where is Thy Brother? The Ideal Life, The Song of Christmas.* (Syd., W. M. Madgwick.) n.d.

*Two Poems: Hope, To the Pessimist.* (Syd., W. M. Madgwick.) n.d.

*The Dying Father and his Child.* (Syd.) n.d.

**Mercier, Emile**

*Fiction*

*Tripalong Hoppity the Fearless Texas Ranger* (Syd., Frank Johnson.) 1945.

*Mudrake and the Plotters of Skroomania.* (Syd., Frank Johnson.) 1945.

**Meredith, Gwen** (*Mrs A. Harrison*)

*Drama*

*Wives Have Their Uses: A Comedy in Three Acts.* (Syd., Mulga Publications.) 1944.

*Fiction*

*The Lawsons.* (Syd., Angus & Robertson.) 1948.  
Originally a radio serial.

*Blue Hills.* (Syd., Angus & Robertson.) 1950.  
Originally a radio serial.

**Meredith, Louisa Anne**

*Fiction*

*Phoebe's Mother.* 2 vols. (Lond., Tinsley.) 1869.

Originally a serial in the *Australasian* under the title of "Ebba".  
Another ed., in 1 vol. (Lond., Tinsley.) 1870.

Tasmanian Friends and Foes, Feathered, Furred and Finned: A Family Chronicle of Country Life. With coloured plates from drawings by the author. (Lond., Marcus Ward.) 1880.

Another ed. (Hobart.) 1881.

Nellie, or Seeking Goodly Pearls. (Lond., Nisbet.) 1882.

#### Poetry

The Parterre, or Beauties of Flora. Twelve drawings by James Andrews, with poetical illustrations by L. A. Twamley. (Lond., Brogue.) 1842.

English Catalogue has date 1841.

Some of My Bush Friends in Tasmania. (Lond., Day.) 1860.

Prose and verse.

Loved and Lost! The True Story of a Short Life. (Lond., Day.) 1860.

Another ed. (Melb., G. Robertson.) 1869.

The Children's Song of Welcome to Prince Alfred. Words by L. A. Meredith. Music by F. A. Packer. (Hobart Town, Henn, Litho.) 1867. Sheets.

Tasmanian Memory of 1834 in Five Scenes. (Hobart Town, Walch.) 1869.

Grandmamma's Verse Book for Young Australia. (Hobart Town, W. Fletcher.) 1878.

Waratah Rhymes for Young Australia. With photo-etched illustrations. (Lond., Day.) 1891.

Bush Friends in Tasmania: Last Series. (Lond., Macmillan.) 1891.

Includes stanzas illustrative and descriptive of Australian wild flowers.

Author of *Notes and Sketches of New South Wales* (1844), *Home in Tasmania* (1852), and *Over the Stratis* (1861).

Prior to the author's arrival in Tasmania she published the following: *Poems*, with illust. by authoress (1835), *The Romance of Nature* (1836; 3rd ed. 1839), *Flora's Gems* (1837), and, in the form of a story, *Our Wild Flowers Familiarly Described and Illustrated* (1839) *Recollections of the Lakes and Other Poems by the Author of the Moral of Flowers*, etc. (1841), has been attributed to L. A. Twamley (Mrs Charles Meredith). *The Moral of Flowers* (1833; 3rd ed. 1836), may have had some associations with Miss Twamley, according to the preface. This work, along with *Recollections*, is usually attributed to Mrs Rebecca Hey.

Louisa Anne Meredith, daughter of Thomas Twamley, was born near Birmingham, England, in 1812. She married her cousin, Charles Meredith. About a year after arriving at Sydney in 1839 they went to live in Tasmania, where he became prominent in the public life of the colony. She survived him and died at Melbourne in 1895. Her reputation pertains less to her imaginative writings as such than to her accounts of her Australian observation, and to her capability as an artist illustrating the naturalistic matter in her books, both in England and Australia.

"Meryon, Edward". See Webb, Edward Meryon.

Messent, Esther Mary

#### Poetry

Scrubland Songs. Illust. (Adel., Hassell.) 1922.

"Meta". See Journeaux, J. B.

Methley, A. A.

#### Fiction

Bushranger's Gold. (Lond., Black.) 1930.

Meyer, Esther. See Landolt, Esther.

Meyer, F. C.

#### Poetry

Pearls of the Blue Mountains of Australia. (Syd., the author.) 1936.

Bijoux of Mountains and Valleys of Tasmania. (Hobart, Tas., Mercury Press.) 1940.

Meynell, Florence Elizabeth

#### Poetry

Poems on the Great War. (Lismore, Star print.) 1918.

Meyrat, Emile Louis. See under Lawson, Richard.

Michael, James Lionel

#### Poetry

Songs Without Music. (Syd., no imprint.) 1857.

John Cumberland. Ed. by J. S. Moore. (Syd., J. R. Clarke.) 1860.

James Lionel Michael was born in London in 1824. Joseph Sheridan Moore, author of *The Life and Genius of James Lionel Michael* (1868), states that, according to Michael himself, the passage on page 12 of *John Cumberland*, beginning "My earliest memory", was an exact picture of his childhood. From the same source comes the information that in early manhood, mixing in artistic and literary circles, he was a friend of Millais and Ruskin, and wrote a pamphlet supporting the pre-Raphaelite brotherhood. After being articled to his father, a solicitor, he came to New South Wales in 1853 and himself practised as a lawyer in Sydney and then at Grafton on the Clarence River. On 26th April 1868 his body was found floating in the river. An open verdict was pronounced by the coroner. While in Sydney, Michael was one of the literati there, and later employed the poet, Kendall, giving him encouragement and friendship. Michael's verse is competent and pleasant, having in some of his lyrics a sincere feeling for such natural charms as

*Dark shades on rolling masses of deep trees,  
Red splendour flaming from the river's breast,  
Red-glowing heaven that all this beauty sees,  
And thou, sweet earth, so lovely in thy rest.*

*John Cumberland* is a story in verse in the first person, in which a lover wins the love of a girl of family by his achievement in a poetry contest, loses her, but after an ensuing illness rescues from fire the daughter of the doctor who has attended him, and so attains happiness. Occasional passages surmount the narrative flatness, as in the

tercets quoted in Serle's *Australasian Anthology*, and in an invocation to the "spirit of song" to

*Grow to me from the haunts of living men!  
Speak to me from the present, that my pen,  
Guided by thee, teach in its nobler rhyme  
The nobler lesson of a nobler time.*

**Michaelis, Alan**

*Fiction*

Ingram Intervenes. (Melb., Robertson & Mullens.) 1933.

**Mickle, Alan**

*Descriptive*

The Trio from Rio and Other Quaint Folk. Illust. by Armstrong. (Melb., Robertson & Mullens.) 1942.

English ed. (Lond., Collins.) 1946.

Also a limited ed. of 50 copies.

5th Aust. ed. 1946, title page of which gives author's name as Meikle.

*Essays*

The Great Longing: A Book for Vain People. (Lond., Scott; Melb., Lothian.) 1910.

The Dark Tower. (Lond., Scott.) 1912.

Said My Philosopher: Reflections on Subjects of the Day. (Melb., Manton.) 1919.

Wee Dog and Other Essays. (Melb., Manton.) 1922.

The Questing Mind. (Lond., Melrose.) 1926.

This Age of Ours: A Book of Essays Political, Religious and Literary. (Melb., Vidler.) 1927.

Appartement in Brussels. Illust. (Melb., Robertson & Mullens.) 1939.

2nd ed. 1940.

3rd ed. 1945.

Of Many Things. Illust. (Syd., Australasian Publ. Co.) 1941.

The Fell Sergeant. (Melb., National Press.) 1944.

Suzanne and I. (Melb., Cheshire; Lond., Wadley & Ginn.) 1947.

*Fiction*

The Pilgrimage of Peer. (London., De La More Press.) 1939.

The Execution of Newcome Bowles. Illust. by the author. (Syd., Australasian Publ. Co.) 1948.

*Poetry*

The Poor Poet and the Beautiful Lady. (Melb., Manton.) 1931.

Pemmican Pete and Other Verses. (Lond., Hodder & Stoughton.) 1934.

The Great City. (Oxford, Blackwell; Melb., Manton.) 1935.

The Loony Cove. 1940.

Mine Own Land. Illust. (Melb., Book Depot.) 1944.

The Ballad of Flatfoot Fred. Illust. by the author. (Melb., Cheshire.) 1944.

Alan Durward Mickle was born at Melbourne in 1882 and attended the Melbourne Grammar School. His prose writings range from essays in a simple personal tone, specifically autobiographical in *Of Many Things* and the travelogue of *Appartement in Brussels*, to the frolics of *The Trio from Rio* and the whimsical crime-story, *The Execution of Newcome Bowles*. The corresponding variety of his poetry extends from some ironic considerations of modern life, as in his long London poem, *The Great City*, to the juvenile verse of *Pemmican Pete* and the slang of *The Loony Cove*. He is also the author of a political book, *Descent to Avernus* (1948), and of *The England I Remember* (1948) and *Six Plays of Eugene O'Neill* (1929).

**Middle Parts of Fortune, The.** See under Manning, Frederic.

**Middleton, A. Gordon**

*Poetry*

Earnest and the Pilgrim Poet. Illust. (Edinb., Nimmo; Melb., G. Robertson.) 1867.

**Middleton, A. Safroni.** See Safroni-Middleton, A.

**"Midford".** See Hayward, Charles W.

**Midgley, Alfred**

*Poetry*

Helen Young and Other Poems. (Toowoomba, Qld, White & Stephens.) 1873.

The Poems of Alfred Midgley. (Brisb., Smith & Paterson.) 1908.

**Mighuel, Pablo**

*Fiction*

Gun Bondage. (Syd., Transport Publ. Co.) 1947.

Pampas Feud. (Syd., Transport Publ. Co.) ?1948.

**Miles, Peter**

*Poetry*

Pacific Moon. (Melb., Georgian House, in conjunction with Jindyworobak.) 1945.

**"Milky White".** See Emerson, Ernest Sando.

**Millar, Keleigh**

*Poetry*

The Australians and Other Poems. (Gordon, N.S.W., Wayside Press.) 1944.

**Miller, Alfred**

*Poetry*

The Lash: A Satire. (Syd., C. A. Brown.) 1874.

**Miller, E. Morris**

*Criticism*

Australian Literature, from its Beginnings to 1935: A Descriptive and Bibliographical Survey of Books by Australian Authors in Poetry, Drama, Fiction, Criticism and Anthology, with subsidiary entries to 1938. (Melb., Melbourne University Press.) 2 vols 1940.

Edmund Morris Miller was born in 1881 in Natal, South Africa. After attending Wesley College, Melbourne, he took degrees as M.A. and Litt. D. at the University there. He was Professor of Psychology and Philosophy in the University of Tasmania from 1922 until his retirement in 1950, and Vice-Chancellor from 1933 to 1945. He is author of *Some Phases of Imperial Preference in Policy* (1911), *Libraries and Education* (1912), *Kant's Doctrine of Freedom* (1913), *Basis of Freedom* (1924), *Brain Capacity and Intelligence* (1926), *Moral Law and the Highest Good* (1928), and *Pressmen and Governors* (1952). The preface to the present work refers to its basis in the one listed above.

**Miller, Harry Tatlock**

*Anthology*

Manuscripts: The Book Nook Miscellany. Ed. by H. T. Miller. 13 Nos. (Geelong, Vic., Book Nook.) 1932-5.  
Some issues published in Melbourne.

**Miller, Harry Wilgriss** ("Quinlan Frost")

*Fiction*

My Friend Frazer, by Quinlan Frost. (Melb., Stanton Wallis.) 1945.

**Miller, Hedley Barron**

*Poetry*

Songs and Sonnets. (Syd., the author.) 1939.

**Miller, J. W.**

*Poetry*

Australian Gems. (Carlton, Melb., Ford & Son.) 1893.

Australian Gems. Second Series. (Lond., Southern Publ. Co.) 1897.

"Miller, John". See Lane, William.

**Miller, Maggie L.**

*Fiction*

A Life's Lesson. (Newcastle, N.S.W., Federal Printing Works.) 1896.

**Miller, Marion.** See Knowles, Marion Miller.

**Miller, Mary** (1). See Durack, Mary.

**Miller, Mary** (2). See Gaunt, Mary.

**Miller, Maxwell**

*Poetry*

Tasmanian House of Assembly: A Metrical Catalogue. [Anon.] (Hobart, Mercury.) 1860.

Miller also wrote *Financial Condition of Tasmania* (1872).

**Miller, Robert C.**

*Essays*

Books: Their History and Influence. (Melb., M. L. Hutchinson.) 1883.

**Millington, John Francis**

*Poetry*

Poems. (Adel., Hussey & Gillingham.) 1911.

Serle's *Bibliography* records an earlier book, with the same title, by this South Australian clergyman.

**Mills, Alexander Reed** ("Tasman Forth")

*Poetry*

Hael, Odin! by Tasman Forth. (Melb., printed at Village Belle Press, St Kilda.) 1934.

**Mills, Frederick John**

*Fiction*

The Cheer-up Book: Australian Humour. (Adel., F. J. Mills.) 1915.

Another ed., entitled *Cheer Up: A Story of War Work*. (Adel., W. K. Thomas.) 1920.

Dinkum Oil: A Volume of Original Australian Wit and Humour, by the Twinkler. (Melb., Melville & Mullen.) 1917.

Another ed. (Adel., W. K. Thomas.)

Square Dinkum: More Original Australian Wit and Humour. (Melb., Melville & Mullen. 1917.

Happy Days: A Book of Australian Humour by the Twinkler. (Adel., W. K. Thomas.) 1924.

A Day in the Life of Jack Sundowner, by the Twinkler. (Melb., the author.) 1925.

Sam Scooter; also Jimmy Sniggles and Jonesy and Smoodger, the Dog. (Adel., W. K. Thomas.) 1928.

*Miscellaneous*

The New Dinkum Oil: More Australian Wit, Humour, and Other Ingredients. (Adel., Advertiser.) 1944.

**Mills, Helena Mabel.** See Forrest, Mabel.

**Mills, J.**

*Fiction*

Jack Cherton of Sydney. (Lond., Drane.) 1906.

**Mills, John William**

*Poetry*

Lays of Lake Wendouree and Other Poems (Ballarat, Vic., Berry, Anderson.) 1892.



"Mills, Martin". *See* Boyd, Martin.

**Milton, Elizabeth**

*Fiction*

*Published by Mills & Boon, London:*

Love and Chiffon. 1929.

Wandering Wood. 1930.

Desert Quest. 1930.

They Called Her Faith. 1932.

Waimana. 1933.

Strange Horizon. 1934.

**Minchin, Devon G.**

*Fiction*

The Potato Man. (Syd., Frank Johnson.) 1944.

**Minnett, Cora**

*Fiction*

The Day after To-morrow. (Lond., F. V. White.) 1911.

The Model Millionaire. (Lond., Ham-Smith.) 1911.

Lucky, by Cora Minnett and Pellew Hawker, (F. V. White.) 1911.

The Girdle of Kaf. (Lond., Ham-Smith.) 1912.

*Poetry*

The Haunted Selection and Other Verses. (Melb., McCarron, Bird.) 1900.

*Author of Fortune-Telling by Numbers (1910).*

**Minnis, A. E.**

*Fiction*

And All the Trees are Green. (Syd., Currawong.) 1944.

"Miriam Agatha". *See* Le Breton, Agatha.

"Miss Doublecleff". *See* Pye, Moira Patricia.

"Mist". *See* Scott, Maria J.

**Mr Jerry, Detective.** *See under* Harden, E.

**Mrs Sloper's Bundle of Holiday Stories.** *See under* Geary, J.

**Mitchell, A. L.**

*Fiction*

Waggon-train Outcast and Lucifer's Ramrod. (Syd., Frank Johnson.) 1949.

**Mitchell, Edmund**

*Fiction*

The Lone Star Rush. (Lond., Chatto & Windus.) 1901.

**Mitchell, Elyne**

*Descriptive*

Australia's Alps. (Syd., Angus & Robertson.) 1942.

*Essays*

Speak to the Earth. Illust. (Syd., Angus & Robertson.) 1945.

Images in Water. (Syd., Angus & Robertson.) 1947.

Elyne Mitchell (Mrs Tom Mitchell, *née* Chauvel) writes with pleasant simplicity from her familiarity with the upper Murray River region, its pastoral plains and mountains, in drought and snowfall, its flora and fauna, all as part of the Australian heritage which, specifically regarding erosion in *Soil and Civilization* (1946), she seeks to preserve, and which, especially as described above, she interprets.

**Mitchell, George Dean**

*Fiction*

The Awakening. Foreword by Rt Hon. W. M. Hughes. (Syd., Angus & Robertson.) 1937.

Backs to the Wall. (Syd., Angus & Robertson.) 1937.

**Mitchell, J. S.**

*Drama*

The Coal Scuttle: A Fireside Play Written for Alice's Wedding Day. (Syd., no imprint.) 1880.

**Mitchell, Janet**

*Fiction*

Tempest in Paradise. (Lond., Bles.) 1935.

Janet Mitchell, the daughter of Sir Edward Mitchell, and the sister of Mary Mitchell (q.v.), also wrote *Spoils of Opportunity* (1938).

**Mitchell, Julian Robert**

*Poetry*

By Suns and Stars. (Melb., Whitcombe & Tombs.) 1913.

Trail and Probation: Poems of the World War. (Perth, Dix & Co.) 1919.

**Mitchell, Katherine Augusta** (Mrs J. G. Mitchell, *née* Forbes)

*Fiction*

Here and There (Hobart, Monotone Printers.) 1928.

A Tasmanian Farm and Other Things. (Lond Stockwell.) 1932.

**Mitchell, Mary**

*Fiction*

A Warning to Wantons. (Lond., Heinemann.) 1934.

Another ed. (Lond., Methuen.) 1950.

- Pendulum Swing. (Lond., Heinemann.) 1935.  
 Maidens Beware. (Lond., Heinemann.) 1936.  
 The Decline and Fall of a British Matron: A  
 Caustic Comedy. (Lond., Heinemann.) 1937.  
 Meat for Mammon. (Lond., Heinemann.) 1938.  
*Published by Methuen, London, unless otherwise  
 stated:*  
 Who Pays? 1939.  
 Viper's Progress. 1939.  
 Stupidity's Harvest. 1939.  
 Dark Tapestry. 1942.  
 One More Flame. 1942.  
 The Wood and the Trees. 1944.  
 Simon Learns to Live. 1945.  
 Servants of the Future. 1946.  
 Aust. ed. (Melb., Hicks, Smith & Wright.) 1947.  
 The Pilgrimage of Mrs Destinn. 1948.  
 Black Crusade. 1949.  
 Prelude to Jestings. 1950.

Mary Mitchell, daughter of Sir Edward Mitchell, K.C.M.G., K.C., was born in Melbourne, and her education, begun privately and continued in Europe, was supplemented by secretarial training at the Women's Institute in London. She returned to Australia in 1923, worked with the Australian Red Cross Society, became Secretary of the Victorian Junior Red Cross, and held this position until her resignation in 1932.

*A Warning to Wantons*, described on the title page as "a fantastic romance", at once became widely popular. A version of it has been filmed. Its setting is "a mountainous district in South-Eastern Europe" where "the beliefs, habits and morals of the inhabitants are more feudal than modern". The story concerns the intrusion there of Renée de la Vaillière, a provocative girl from Paris. The two leading families of the place are about to be united by the marriage of Max Kardak and Countess Maria Boruli, "an Amazonian blonde". Renée's coquetry, in its effect upon Max, causes Maria to dispose of her in a summary manner that ends in Renée becoming perforce the wife of a simple peasant, Pauli. The story gains piquancy from its fairy-tale artificiality against a lightly pencilled modern background, and from its touches of wit in keeping with the formally diverting style of the writing. Some of the later books, though without the same entertainingly pointed levity, have a similar inclination towards fantastic background or ensemble, and a hint of similar ironic retribution in the denouement. The recent novels are stories of more ordinary domestic circumstances. The Australian background, when it occurs, is not closely realized. The country town in *Meat for Mammon* is hardly more than indicated, and even in *Servants of the Future*—a story in which the alliance in Australia of reputable English people with the offspring of convicts points the moral of

the title—the Australian environment is not strongly evoked, despite some categorical aids, such as an alarm connected with the doings of the Kelly Gang. The ending of *The Pilgrimage of Mrs Destinn* in Australia has only incidental significance in the story. The resort in earlier books to a legendary kind of atmosphere becomes more actual and consequently more powerful in *Dark Tapestry*, a tale of a crusader whose beautiful Chinese wife is condemned by the Church for witchcraft, and whose death ensues because of his loyalty to her.

#### Mitchell, Thomas Livingstone ("Ichneumon")

##### Poetry

To Bourke's Statue, this Appropriate Effusion of Unprofitable Brass is Unceremoniously Dedicated by Ichneumon, etc. (Syd., no imprint.) 1855.

A satire in verse. Details are given in Serle's *Bibliography*.

The author was a son of Sir Thomas Mitchell, the well-known explorer and surveyor-general of New South Wales.

#### Mitchell, W. H.

##### Fiction

Wentworth Hall: A Story of English and Australian Life. (Syd., S. Glassop.) 1873.

Mixed: A Holiday Dish. *See under* Barnet, Nathaniel, J.

#### "Moan Bambi"

##### Fiction

Lili-Illa: A Romance of the Australian Aborigines. (Syd., Associated Printing & Publ. Co.) 1923.

#### Moesbury, Herbert

##### Poetry

The Trader's Story. (Syd., Radcliffe Press.) 1922.

#### Moffat, William

##### Poetry

Poems. (Brisb., Watson, Ferguson.) 1917.

#### Moffitt, Gertrude

##### Poetry

Verse. Drawings by Gieta Adnam. (Syd., Beacon Press.) 1932.

Verse. (Syd., Boylan & Co.) 1945.

"Moimeme". *See* Hornibrook, Mrs Frances.

#### Molesworth, Vol

##### Fiction

Prelude for Death. (Syd., Currawong.) 1945.

Satan's Understudy. (Syd., Currawong.) 1945.

The Wizard Returns. (Syd., Currawong.) 1945.

Moll, Ernest G.

*Poetry*

Sedge Fire. (N.Y., Harold Vinal.) 1927.

Native Moments and Other Poems. (Portland, Oregon, Metropolitan Press.) 1931.

Blue Interval: Poems of Crater Lake. (Portland, Oregon, Metropolitan Press.) 1935.

Cut From Mulga. (Melb., Melbourne University Press.) 1940.

Brief Waters. (Syd., Australasian Publ. Co.) 1945.

Beware the Cuckoo and Other Poems. (Syd., Australasian Publ. Co.) 1947.

The Waterhole: A Poem. (Syd., Angus & Robertson.) 1948.

Author of *Appreciation of Poetry* (1933), *Poetry: The Problem of Appreciation* (1934), and *Campus Sonnets*.

Ernest George Moll was born at Murtoa, Victoria, in 1900, and after attending public schools in New South Wales went to Harvard and graduated M.A. Since 1928 he has been Professor of English at the University of Oregon, U.S.A., though he retains Australian citizenship. In 1939, by an exchange arrangement, he came to Australia as a lecturer at the Teachers' College, Sydney, remaining until the following year. His books of poetry since then have been mainly a reflection of Australian experience. As a whole they show a responsiveness so ready that it creates an effect of repetition, though this facility is never merely superficial. In poetry of simple and to a great extent one-syllabled words, he links human activity with landscape in an observation which is full of feeling and yet cool, even detached. Watching the clean strokes of a bushman, he says,

*Don't hand the axe to me!  
Flesh soft as mine has made  
Too many trees afraid.*

That attribution of sentience to the inanimate, though not often so explicit, pervades his work. It is a sympathy consisting of intellectual awareness of the common fate of all things—ironic and even cruel—a fate to be made congruous by accepting it. "Clearing out Rabbits" instils the lesson:

*The world has grief enough  
For each to have his part,  
And man must wear a tough  
Or else a broken heart.*

A rat in a cage at the zoo makes him exclaim:

*God help you when you see  
That you and I and all of us are he!*

"With a small boy's solicitude" he makes indoors "a warm clean bed of straw" for "a sick dog", which rejects this and goes out into the cold night, to be found dead next morning:

*And with a sense of dark conspiracy  
In things beyond my sight, I burned her straw,  
And buried her beneath a handy tree,  
And shut the useless door.*

Sickened by "such accidents of lust" as "the business of the lambing ewes", he looks up to an

eagle wheeling "in skies as biting blue as ocean spaces" and is able to feel "respect for life again". His lines are no less deliberately frugal in *The Waterhole*, a sequence of ninety-eight Petrarchan sonnets. It meditates the changes round a billabong, from the time of its primeval quietness until it is at last filled in to become the site of a city racecourse.

*Here where the wide Australian solitude  
Once lay upon the oldest hills on earth  
And on the oldest men, whose simple mirth  
And simple sorrow broke the ancient mood  
Of silence only as a pebble would  
Disturb the sea, until, miraculous birth,  
Sudden and monstrous, the New Age sprang forth  
And loosed upon the land her iron brood.*

The phases of the transformation include the peace and struggle of natural life, the camps of the aborigines, and the establishment of a farm and its disappearance in its turn. These later transitions introduce the conversation of people connected with them, in everyday words, but distilled into the rhythm rather than realistic. The lesson of the whole is the blunting of spiritual sensibility by estrangement from natural living, in the course of material advancement, which must be renounced to the extent of the incompatibility of the two:

*Give back to silence every ugly word  
And tear the page across so foully written!  
And if a dreadful penalty be due  
For the past wrong, resolute, undeterred,  
Stretch forth the unclean right hand to be smitten  
And with the left hand learn to write anew.*

There are lyrics of personal relationships, and sometimes abstract speculation, but principally the land is the inspiration of this poetry, in the variety of its occasions, such as a draught-horse sheltering near a tractor, a praying mantis, the beneficent cactoblastis destroying prickly pear, the robbing of a tree hive, a hide-buyer, a farm-hand, the bush in general saying, "I will be your lover if you keep my ways", otherwise, "the crows will finish what I have begun". He writes, in "For Critics" of the vagaries of his interest, specifying some, and saying,

*And somewhere in old ages fled  
A poet heard these things, and said  
A word, and lifted up his head.*

*So long ago—so far a land—  
But you, by God, shall understand  
That I, I have him by the hand.*

The flavour of a scholarly mind recurs, as when the kookaburra, in comparison with English birds which bring memories of Shelley, Keats, and Hardy, suggests "the lusty laugh of Rabelais".

Mollard, H. F.

*Fiction*

Humour of the Road: A Commercial Traveller's Book. Foreword by Sir William McMillan. Illust. (Melb., G. Robertson.) 1920.

**Mollison, Ethel Knight.** *See* Kelly, Ethel Knight.

**Mollison, George M.**

*Poetry*

Poems. (No imprint.) 1918.

Verses. (Melb., Arbuckle, Waddell.) 1924.

**Moloney, Patrick**

*Poetry*

Sonnets ad Innuptam: Collected from the *Australasian*. (Melb., G. Robertson.) 1879.  
In *An Easter Omelette*, edited by A. P. Martin.

Born at Melbourne in 1843, Dr Patrick Moloney was the first student to enrol in the medical school of the University of Melbourne, and graduated in 1867. He died in England in 1904. Concurrently with his professional life he contributed to Melbourne periodicals, and maintained literary interests bringing him into the circle which included Kendall, Clarke, and Gordon. His sonnets are admirably turned, the best known being the apostrophe to Melbourne, beginning, "O sweet Queen-city of the golden south".

"Mona Marie". *See* Tickner, Georgina Maria.

**Monckton, Jean Bruce** (*née* Webster)

*Drama*

Dick Whittington and His Cat: A Children's Play in Aid of the Royal Alexandra Hospital: Book of Songs. (Syd., J. W. Eedy.) 1905.

*Fiction*

The Shuttle of Life. (Lond., Hutchinson.) 1928.

**Monds, Thomas Wilks**

*Poetry*

Domestic and Other Pieces. (Launceston, Tas., A. J. Pasmore.) 1903.

**Monie, Annie.** *See under* MacKinnon, Eleanor.

**Mont, Corne**

*Fiction*

The Valley of Forgotten Outlaws. (Syd., Frank Johnson.) 1946.

**Montague, Joseph**

*Fiction*

Doom Canyon. (Syd., Invincible Press.) 1948.

"Montalex". *See* Montgomery, Alexander Esme De Lorges.

**Montefiore, Caroline L.** ("Eric")

*Essays*

A Plea for a Simpler Life and Other Papers. (Syd., World Printing & Publ. Co.) 1903.  
Reprinted from the *Sydney Morning Herald*.

**Montefiore, Dora B.**

*Poetry*

Singings Through the Dark. (Lond., Sampson Low.) 1898.

**Montesole, Max.** *See under* Roberts, Morley.

**Montgomery, Alexander Esme De Lorges**

*Fiction*

Five Skull Island and Other Tales of the Malay Archipelago. (Melb., G. Robertson.) 1897.

The Sword of a Sin. (Melb., G. Robertson.) 1898.

Montgomery was the author of other novels which appeared serially in the press, including "That Fellow, Farnesse" (*Australasian*, 1882), and "By Slow Degrees" (*Melbourne Quarterly*, 1882), and used the pen-names of "Montalex", "Sardonix", "Herenc", and others. Montgomery was born in Londonderry, Ireland, in 1847. Intended for diplomatic service, he went to sea and rambled round the world. When twenty-three years of age he arrived in Melbourne and entered journalism. He next travelled through the Malay Archipelago. He came to Sydney in 1884 and joined the *Evening News*, leaving this newspaper he went "bush" in varying occupations. In 1886 he joined the *Echo*. He contributed to the *Bulletin* and directed the page "Aboriginalities". A comment on his stories is contained in *A. G. Stephens' His Life and Work* (1941), edited by Vance Palmer.

**Moodie, Duncan Campbell Francis**

*Poetry*

Poems, by Austral. (Adel., J. Williams.) 1873.

Southern Songs. 2nd ed. (Maritzburg, Adams & Co.) 1883.

3rd ed. (Cape Town, Juta & Co.) 1888.

Nearly all the poems in the 1873 volume were composed in Natal, 1860-9; three in Adelaide, 1870; and two in the Indian Ocean, 1869. It is doubtful whether the author was an Australian.

**Mooney, E. M.**

*Fiction*

The Two Powers and Other Original Tales: With Miscellaneous Pieces in Prose and Verse. (Melb., G. Robertson.) 1870.

First of a series, entitled *The Australian Once a Year*.

"Moonta-Ite, A". *See* Burt, T.

**Moore, Ada McKenzie.** *See* McLaren, Ada Elizabeth.

**Moore, Byron.** *See* Moore, Henry Byron.

**Moore, C. E.**

*Poetry*

Linnet Songs. (Mount Hope, S.A., the author.) 1912.

**Moore, Dora.** *See* Wilcox, Dora.

**Moore, F. W. D.** *See under* Cole, Bessie.

**Moore, George Fletcher**

*Poetry*

Diary of Ten Years' Eventful Life of an Early Settler in Western Australia. (Lond.) 1884.

Contains some verses.

Moore was sometime Advocate-General of Western Australia. He arrived in 1830.

**Moore, Ivy Amy Mary.** (*Mrs J. I. Moore, née Walshe*)

*Poetry*

Australian Violets. (Syd., the author.) 1937.

Flags of Freedom. (Syd., Practical Patriot Publ. Co.) 1940.

Another ed. (Syd., the author.) 1946.

Author of *Glimpses of Old Sydney and N.S.W.* (1945).

**Moore, James** ("An Englishman")

*Poetry*

English Work and Song amid the Forests of the South; being Representations of Old English Patriotism and Roman Domestic Life, with other Poems. (Lond., Sampson Low.) 1881.

Includes two dramas, "John Hampden" and "The Sabine Wedding".

Another ed. (Melb., M. L. Hutchinson.) 1882.

**Moore, John Anthony**

*Poetry*

Tasmanian Rhymings. (Hobart, Walch & Sons.) 1860.

**Moore, Joseph Sheridan**

*Criticism*

The Life and Genius of John Lionel Michael: With Fifteen Years' Experience of Literary Life in Sydney: A Lecture. (Syd., J. Ferguson.) 1868.

*Poetry*

Spring Life Lyrics. (Syd., Reading & Wellbank; Lond., Sampson Low.) 1864.

Ethics of the Irish Under the Pentarchy . . . With a Collection of Tales and Poems. (Syd., E. F. Flanagan.) 1872.

Joseph Sheridan Moore, born in Dublin, came at an early age to New South Wales, and became a school-teacher in Sydney. He was associated prominently with the literary group which included N. D. Stenhouse, James Lionel Michael, Richard Rowe, Edward Reeve, and Frank Fowler. A magazine which they founded in 1857, the *Month*, was edited by the last-named, and by Moore during Fowler's temporary absence, but it ceased in 1858. He was popular as a literary lecturer, and his published discourses include *University Reform: An Oration* (1865), *Byron: His Biographers and Critics* (1869) and he was author of *Canon of English Composition* (1875). An anonymous satirical poem, *The Bronze Trumpet* (1866) has been attributed to Moore, but is more generally ascribed to Kendall, and is accordingly listed with the latter's works, with a reference to the evidence of authorship.

**Moore, T. Inglis**

*Criticism*

Six Australian Poets. (Melb., Robertson & Mullens.) 1942.

The poets are McCrae, Neilson, O'Dowd, Baylebridge, Brennan, and FitzGerald.

*Drama*

Love's Revenge: Comedy in Three Acts. (In *Philippine Plays*, ed. by S. H. Gwekoh.) (Manila.) 1930.

We're Going Through: A Radio Verse Play of the A.I.F. (Syd., Angus & Robertson.) 1945.

Based on *Grim Glory*, by Gilbert Mant.

*Fiction*

The Half-way Sun: A Tale of the Philippine Islands. (Syd., Angus & Robertson.) 1935.

The Third Spring. (Syd., Angus & Robertson.) 1937.

*Poetry*

Adagio in Blue. (Syd., Angus & Robertson.) 1938.

Emu Parade: Poems from Camp. (Syd., Angus & Robertson.) 1941.

T. Inglis Moore was joint editor with William Moore of *The Best Australian One-Act Plays* (1937).

Tom Inglis Moore was born in 1901 at Camden, New South Wales. Educated at Sydney Grammar School and the University of Sydney, he won a travelling scholarship taking him to Oxford, where he obtained his M.A. degree. After lecturing in universities in the United States, he was for three years a professor of English in the Philippines. Returning to Sydney he became sub-warden of St Paul's College at Sydney University and secretary of the University Sports Union. He was for a time on the staff of the *Sydney Morning Herald* as leader writer. In the second world war he enlisted as a gunner, and was later transferred to the Army Education service with the rank of captain. He is now senior lecturer in Pacific Studies in the diplomatic school at Canberra University College. The Philippines furnished the subject of his novel, *The Half-way Sun*, a story of the life of the natives and the conquest of their country by Europeans, with an actual chieftain, Katalong, prominent in historical events representing "the heroic element in a people whose life was coloured by their incessant feuds, and whose highest virtue was a fierce bravery".

The opening poem of *Adagio in Blue*, entitled "Out of the Earth-Firm Hangars" typifies the element of modernity in his poetry. Aviation becomes symbolic of

*A skyward grace in man, strength when the spirit,  
White-flashing in the blue or flying blind,  
Wins through all perils.*

The title-poem meditates "the wonder of the selfhood's miracle", which separates even lovers yet makes of differences the fulfilling chords of harmony. This fusing of thought in love-themes is characteristic. In "Druidic Gums" a lover waits for his beloved at night amid "atavistic gum-trees", imagined first as "strange southern acolytes of the eternal Pan" and then as a druidic circle,

*Dreaming of death-dancing priests, hymns and whetted knives,  
Calling for sacrifice, crying for blood.*

This terror vanishes with the coming of the woman. Desire is assuaged, and the bush sounds become "epithalamion echoes". The experience is enshrined in memory and imagination beyond the

*Return to mad worlds of daylight, mirrors, wheels turning,  
A hundred thousand horrible faces, jarred clangings,  
Choppings of conscience, and scrabbled cages.*

Among poems in a similar vein there are some in lyrical form, like "Song for Lovers", beginning and ending:

*Love needs no pondered words,  
No high philosophy;  
Enough the singing birds  
In the green tree.*

*Darkly death waits, yet we  
In a wild hour shall know  
Bright immortality  
Before we go.*

*Emu Parade* echoes the author's war experience. Resentment of menial camp duties, such as the picking up of litter indicated by the title, is chastened by the reflection that

*each small action,  
Like coral polyps, mounts towards the slow erection  
Of reefs holding the ocean's turbulence in bounds.*

Phases of comradeship amid grim realities; the "brumby unconcern" of "The Digger"; leave and its "snatched-at joy";—these and other phases of soldiering constitute this poetic parade. The rejection expressed in "No, Not the Owl" substitutes an indigenous symbol:

*No, not the owl, the kookaburra  
Is wisdom's delphic bird,  
Divining how creation's circuits  
Arrive at the absurd.*

*The mumpish owl naively mumbles  
His monody of night;  
Unawed, the jackass greets with chuckles  
Pomp of day's western flight.*

*So, when death strives to be impressive  
As battle's ghostly guest,  
Undaunted diggers, just as drily  
Crack a sardonic jest.*

The same symbol is extended in a later poem, "Jackass and Imp", which won the *Sydney Morning Herald* poetry competition of 1948-9. Other poems, published in various journals and yet to appear in book form, survey aspects of a post-war world.

**Moore, William**

*Drama*

*The Tea Room Girl.* (Melb., Lothian.) 1910.

*Fiction*

*City Sketches.* Illust. (Melb., the author.) 1905.  
*Studio Sketches: Glimpses of Melbourne Studio Life* Illust. (Melb., the author.) 1906.

William George Moore was born at Bendigo, Victoria, in 1868, and educated at Scotch College, Melbourne. After experience as an actor in the United States and England he returned to Australia, and in 1909 organized in Melbourne the Australian Drama Nights, for the purpose of encouraging the production of plays of local authorship. He was for some time art critic for the Melbourne *Herald* and later for the *Daily Telegraph* in Sydney. During the first world war he served with the British army service corps. He married Madame Hemelius (Dora Wilcox, q.v.), and they lived in Sydney, where he died in 1937. The two small books of "sketches" present aspects of artistic and Bohemian life in Melbourne. Jointly with T. Inglis Moore he edited *Best Australian One-Act Plays* (1937). He was author of *The Story of Australian Art* (2 vols, 1934).

**Moorehead, Richard James**

*Fiction*

*The Mists of Macassar.* (Melb., National Press.) 1946.

"Mopoke". See Pollard, James Theodore Harvey.

**Moran, Herbert Michael**

*Fiction*

*Beyond the Hill Lies China.* (Lond., Davies; Syd., Dymock's.) 1945.

Dr Moran was the author of books of medical recollections.

**Morant, Harry H. ("The Breaker")**

*Poetry*

*Bushman and Buccaneer: Harry Morant; his Ventures and Verses by Frank Renar [i.e., Frank Fox].* (Syd., H. T. Dunn.) 1902.

Morant was a fine horseman and served as a lieutenant in the Boer War, 1899, with the Bushveldt Carbineers. Along with a comrade he was shot after court-martial for holding an unauthorized court-martial on a Boer, who was found guilty and shot. The story is related by a fellow-accused officer, G. R. Witton, in his *Scapegoats of Empire* (1907), in which a few of Morant's verses are included. Sladen refers to the incident in *Adam Lindsay Gordon and His Friends* (1912), p. 262. The early life of Morant is fictitiously presented in Alfred Buchanan's *Where Day Begins* (1911).

**"Mordaunt, Elinor"**

*Essays*

*Rosemary, That's for Remembrance.* (Melb., Lothian.) 1909.

*Fiction*

*Published by Heinemann, London, unless otherwise stated:*

*The Garden of Contentment,* by Eleanor Mordaunt. 1902.

Several editions published.

- A Ship of Solace, by Eleanor Mordaunt. 1911.  
 The Cost of It. 1912.  
 Lu of the Ranges. 1913.  
 Simpson. 1913.  
     In this and later books by this author, the author spells her Christian name "Elinor".  
 The Island. 1913.  
     Short stories.  
 Bellamy. (Lond., Methuen.) 1914.  
 The Family. (Lond., Methuen.) 1915.  
     Another ed. (Lond., Secker.) 1936.  
     \* *Published by Cassell & Co., London:*  
 The Rose of Youth. 1915.  
 The Park Wall. 1916.  
 Before Midnight. 1917.  
     Tales.  
 The Pendulum. 1918.  
 The Processionals. 1918.  
     *Published by Hutchinson & Co., London:*  
 Tropic Heat. 1911.  
 Old Wine in New Bottles. 1919.  
     Stories.  
 The Little Soul. 1920.  
 Laura Creighton. 1921.  
 Alas, that Spring—! 1921.  
 Short Shipments. 1922.  
     Stories.  
 Reputation. 1923.  
 Peoples, Houses and Ships. 1924.  
     Stories.  
 The Real Sally. 1925.  
 And Then—? Tales of Land and Sea. 1927.  
 The Dark Fire. 1927.  
     Cheap ed. 1939.  
 Father and Daughter. 1928.  
 These Generations. 1930.  
     Cheap ed. 1937.  
 Death It Is. 1939.  
 Hobby Horse. 1940.  
 Judge Not. 1940.  
*Published by Secker & Warburg, London, unless otherwise stated:*  
 Full Circle. 1931.  
     Issued in U.S.A. with title *Gin and Bitters* and under pseudonym of "A. Riposte".  
 Cross Winds. 1932.  
 Mrs. Van Kleek. 1933.  
     Pan Books ed. 1949, 1951.  
 Traveller's Pack. 1933.  
 Tales. 1934.  
 Prelude to Death. 1936.  
     Another ed. 1938.  
*Published by Michael Joseph, London, unless otherwise stated:*  
 Royals Free. 1937.  
 Pity of the World. 1938.  
     Another ed. 1940.  
 Roses in December. 1939.  
     Another ed. 1940.  
 To Sea, To Sea. (Lond., Muller.) 1943.

The author is represented in *A Century of Love Stories*, ed. by Gilbert Frankau (1933). Under the pseudonym of "John Heron" she published a boys' story, *The Kid and the Captain* (1912).

*The Garden of Contentment* comprises a series of letters written by a convalescent. *A Ship of Solace*, moulded on the author's experience in a sailing ship and advertised as "an Australian novel", concerns a voyage from Glasgow via the Cape to Melbourne. *Lu of the Ranges* links the fantasies of Greece and Rome with the primitiveness of the Australian bush in the characters of an Oxford man and a bush girl. In *The Rose of Youth* Australian characters and incidents are introduced, and it treats the labour movement and wages-board system in Victoria. *The Real Sally* is a story of an Australian girl who goes to England and becomes involved in horse-racing and its associations. *The Pendulum* is an English story in which industrial matters are given a connection with labour conditions in Victoria. Books having Austral-Asian affiliations derived from the author's travels include *The Dark Fire*, *And Then—?*, *Father and Daughter*, and *Traveller's Pack*. Some of the short stories are connected with Australia. Several which appeared in the *Lone Hand* are contained in *The Island*. *Old Wine in New Bottles* includes "The Ginger Jar", a story relating to Chinese life in Little Bourke Street, Melbourne.

The writer who used the pen-name "Elinor Mordaunt", early variants of which are shown in the list of her books, was, before she married, Evelyn Mary Clowes. She was born at Nottinghamshire, England, about 1872. In 1897 at Mauritius she married a planter named Wiehe, but about two and a half years later left him and returned to England. Soon afterwards she came to Australia for her health, which was never robust, and Melbourne was her domicile until she returned to England about eight years later. In 1933 she married R. R. Bowles. She died at Oxford in 1942. Her early struggles to earn a living in Australia—obliging her to undertake, in addition to writing for the press, a variety of duties—are described in her autobiographical book *Sinabada*. Accounts of her extensive travels are given in such works as *On the Wallaby Through Victoria* (1911), *The Venture Book* (1926), *The Further Venture Book* (1926) and *Purely for Pleasure* (1932). Her experiences in various countries colour some of her other writings. She was associated with Australian literary life during her residence in this country, but her career as a novelist belongs to later years in her native land. Her few novels written in or connected with Australia are referred to in a footnote to the bibliographical list above. They indicate an interest in sociological and other problems as these appeared in her time, sometimes intruding upon the progress of her stories, though apparently contributing to her vogue as a novelist. She also attained a reputation as a writer of short stories, most of which appeared in magazines before being published in book form.

**More Letters to My Son.** *See under James, Winifred.*

**"Morell, Musette"**

*Drama*

Three Radio Plays. (Syd., Australasian Publ. Co.) 1948.

Author of books for children.

**"Moreton, Ralph".** *See Jones, Llewellyn.*

**Morgan, Edward James Ranembe**

*Poetry*

Lamps and Vine Leaves; by three hands [i.e., C. R. Jury, Vernon F. Knowles and E. J. R. Morgan]. (Melb., Australasian Authors' Agency.) 1919.

Born in 1900 at Warwick, Queensland; called to South Australian Bar in 1921 and practised in Adelaide till 1934, Stipendiary Magistrate, Adelaide Police Court 1934-41, member of Board of Adelaide National Gallery, 1940 (chairman 1944), President of the Industrial Court of South Australia since 1941.

**Morgan, Hilda.** *See* Vaughan, Hilda.

**Moriarty, Kathleen Creelan**

*Poetry*

Short Verses. (Printed by C. C. Meehan & Co., South Melb.) 1931.

Short Verses. Vol. ii. (Privately published.) 1935.

**Morin-Humphreys, Henry Rose**

*Fiction*

Boot and Saddle; Bits of South African Life in Bush and Barracks. (Melb., G. Robertson.) 1875.

Morin-Humphreys edited *Men of the Time in Australia: Victorian Series* (1878-82), and the *Victorian Review* (1879-86). He was born in England in 1836 and migrated to Australia after service in the Cape Mounted Rifles.

**Morison, George**

*Poetry*

Wayside Flowers by a Young Pilgrim. (Geelong, Vic., Wise & Downie.) 1867.

Spring Melodies and Quiet Musings. (Geelong, Vic., H. Franks.) 1873.

Pilgrim Songs. (Geelong, Vic., Bible & Tract Repository.) 1897.

The Commonwealth and Alien Restriction. (Geelong, Vic., H. Thacker.) 1912.

**Morphy, Florence Rose.** *See* Darnley, Florence Rose.

**Morrice, E. C.**

*Poetry*

The River and Other Verses. (Melb., Australasian Authors' Agency.) 1912.

**Morris, Frederick Pitman**

*Poetry*

A Bit o' Worn Khaki and Other Poems. (Eaglehawk, Vic., F. P. Morris.) 1917.

Gleams o' Gold. (Melb., M. L. Hutchinson.) 1919.

**Morris, H. W.**

*Poetry*

The Anzacs 3rd ed. (Burton, England, G. A. Bellamy.) 1917.

**Morris, Joan M.**

*Poetry*

Passing Clouds. (Syd., N.S.W. Bookstall.) 1941.

**Morris, Julian**

*Fiction*

Moon in My Pocket. (Syd., Australasian Publ. Co.) 1945.

**Morris, Myra**

*Fiction*

Us Five. Illust. by M. Kaighin and the author. (Melb., Melb. Publ. Co.) 1922.

The Wind on the Water. (Lond., T. Butterworth.) 1938.

Dark Tumult. (Lond., T. Butterworth.) 1939.

The Township. (Syd., Angus & Robertson.) 1947.  
*Short stories.*

*Poetry*

England and Other Verses. (Melb. Australasian Authors' Agency.) 1918.

White Magic. (Melb., Vidler.) 1929.

Author of verses in a composite collection, *The Little Track* (1922), and of the descriptive text of *Australian Landscape* (1944).

Myra Evelyn Sydenham Morris was born at Boort in the Mallee district of Victoria. After a convent education at Rochester she became a freelance writer. Much of her poetry is concerned with natural beauty in the district of her home at Frankston, Victoria, where seaside and country-side meet, typified in a ploughed field:

*And in the furrows heaped like breaking foam  
The inland-driven gulls.*

There are suggestions of this open-air susceptibility taking the place of a faith forgone, as in "The Elusive Christ" and "Via Dolorosa":

*I sought an olden cross of wood,  
All stained with blood for the world's good;  
But the only thing that I could see  
Was this—the white of a blossom tree.*

With that simplicity she offers no other lesson unless it be the compassion that understands the drab pathos of "Back Yards—from a Train", the defeated imagination of "The Young Steve-dore", and the weary patience of "The Little Old Women".

The short stories show a similarly direct understanding in their clear pictures of life mainly in country districts of Victoria. The incidental oddities of such places are acceptably emphasized, though perhaps, here and there, not quite believably, as in "The Send Off". The author's characteristic observation of detail, domestic or naturalistic, helps to fulfil the narrative—the seaside week-end houses in the story of idle vandalism, "Nothing to Do on Sunday"; the lackadaisical life of "The Township"; with the good-for-nothing husband allowing a slaving wife to keep him rather than



uproot himself for work elsewhere; the stir of the country Show in "A Place to Grow Melons", contrasting, in an atmosphere of obtuse family kindness, youth's defeated eagerness and the consoling resignation of age; and in "Sun" the brightness of the inland plains, compared with the gloom of a city basement shop, which the girl prefers through her habituation to it. Realistic ironies of this sort, and occasional humour, edge the situations. *Us Five* is a story of juvenile appreciation of life in the hills beyond Melbourne. The central theme of *The Wind on the Water* is the conflict of repulsion and loyalty in the marriage of a young war widow, Fran, to Sam Addicott, the somewhat crass licensee of a nondescript country hotel. It ends in her departure with him, after he has lost his licence, to make the best of a bad job as his helpmate on a crude farm which he has bought. The characters are drawn in consistent relation to the scene without exhaustive analysis. In *Dark Tumult*, Robin Lacey, an artist's daughter in his informal household in a Victorian coastal town, turns from her fisherman lover, Conn Olsen, and goes to England as the wife of a visiting doctor of good family, Gregory Blunt. Her natural aplomb sustains her there amid upper-class conventions adequately portrayed, but she longs for the freer life of her upbringing, and when she ceases to love her husband she returns to it. The action has the easy animation of the seaboard life which is its main background.

**Morrison, H. S.**

*Fiction*

*Ticket in Death.* (Syd., Consolidated Press.) 1943.

**Morrison, John**

*Fiction*

*Sailors Belong Ships.* Foreword by Frank Dalby Davison. (Kensington, Vic., Dolphin Publications.) 1947.  
Short stories.

*The Creeping City.* (Syd., Cassell.) 1949.

*Port of Call.* (Melb., Cassell.) 1950.

John Morrison was born in England in 1906 and in 1928 came to Australia, where his various occupations have included work as a station hand and on the Melbourne waterfront. *The Creeping City* shows the encroachment of an urban and tourist population upon the farming area of the Dandenong Ranges in Victoria, stubbornly resisted by Bob Smith, one of the oldest settlers, whose family disperses under modern influences, leaving him at last alone. Leo Mishkin, a migrant settler of Smith's generation, represents a tolerant view of the changes as a phase of social amelioration. The murder of a woman, Vera Clavering, by an infatuated youth, John Rae, intensifies the action. *Port of Call* shows Jim Boyd, a Canadian seaman who has deserted his ship,

working in the same environment, first for a divertingly but somewhat pathetically eccentric spinster, then at a guest-house. He and one of the maids, Susan Randle, go off together living as man and wife, first working on a Riverina sheep station, and afterwards in Melbourne. Jim's search for work in hard times ends in his becoming a wharf labourer, and the conditions of that occupation are vividly described. Through it all he wishes to marry the responsive but level-headed Susan, but he is thwarted by the perversity of circumstances, and goes back to his ship when it returns to Melbourne. The germ of this novel is contained in the desertion and return of a seaman in the title story of *Sailors Belong Ships*. Other writings in that collection are in effect sharp but solid sketches of the life of waterside workers. A comparable descriptive method is impressively used in the longest story, "North Wind", its background being the disastrous seaside scrub fires at Beaumaris, Victoria, early in 1944. Here, as in general, the author gives a convincing imaginative transcription of experience in clear, direct prose.

**Morrison, W. Alder**

*Poetry*

*The Moon Turned Round.* (Melb., Hawthorn Press.) 1940.

**Morrow, E.**

*Fiction*

*The Law Provides.* (Lond., Jenkins.) 1937.

**Morton, Frank**

*Fiction*

*The Angel of the Earthquake.* (Melb., Atlas Press.) 1909.

*The Yacht of Dreams.* (Lond., Melrose.) 1911.

*Poetry*

*Laughter and Tears: Verses of a Journalist.* (Wellington, N.Z., New Zealand Times Co.) 1908.

*Verses for Marjorie and Some Others.* (Melb., Lothian.) 1916.

*The Secret Spring.* (Syd., privately printed.) 1919.

*Man and the Devil: A Book of Shame and Pity.* (Syd., privately printed.) 1922.

*One Night the Saviour Sat by Me.* (Syd., Pallamana Press.) n.d.

Frank Morton was born on 12th May 1869 in Kent, England, and was brought to Sydney at the age of sixteen. Early in 1889 he went to sea in a sailing vessel, which he left at Hong Kong. He became for a few months a teacher in a mission school at Singapore, there joined the staff of the *Straits Times*, and later was connected editorially with the Press in Calcutta. In 1894 he returned to Australia, gained experience on newspapers in the eastern States,

and in 1905 went to New Zealand and was on the staff of the *Otago Daily Times*. He became notable as editor of the *Triad*, a New Zealand monthly which attained a high reputation also in Australia. Using various pen-names, Morton wrote most of the matter it published, covering the whole contemporary outlook, and including verse as well as critical writings on past and current oversea and local literature. The last years of his life, during which he contributed to the *Triad*, the *Bulletin* and other journals, were spent in and around Sydney. He died on 15th December 1923. The dominant tone of his imaginative writing is pagan in the sense in which he used the word when he spoke of himself as one who could "see no sense in any scheme that does not find in life the end of life". His speculation, as in the poem "A Night Piece" makes him conscious of the smallness of the "corner of Infinity we call Creation". Hence the immediate emphasis which has its most elaborate sensual outcome in the erotic poem, *The Secret Spring*. In general his poetry may be regarded as described by the modest sub-title of his first book, "Verses of a Journalist"—not for lack of aptitude, imagination, intellect, technique, or even feeling, but apparently through the diffusion of his versatile ability in ready writing. His style has been described as "a little too 'precious' at its worst; at its best it is bright, sparkling, intimate" (*Lone Hand*, 2nd November 1908). *The Angel of the Earthquake* takes its title from an imaginary happening at Wellington, and contains another sketch, "With Joy in Arcady", and a poem. *The Yacht of Dreams* is a story of a voyage which provides the characters with an opportunity to discuss various aspects of life.

#### Moser, Thomas

##### Drama

Populaire: A Comic Opera, as performed, Nov. 1886. Words by T. Moser. Music by R. Hector MacLean. (Syd., H. T. Dunn.) 1886.

##### Fiction

The Parsonage Girl: A Tale in Five Chapters. Illust. (Syd., Gibbs, Shallard.) 1884.

Moser was sometime on the staff of the *Sydney Morning Herald*. He was born in 1831 and died in 1900. He also published *Mahoe Leaves, being a Selection of Sketches of New Zealand and its Inhabitants* (1863; 2nd ed. 1888).

#### Moses, Jack (John Moses)

##### Fiction

Beyond the City Gates: Australian Story and Verse. 2nd ed. (Syd., Austral Publ. Co.) 1923.

##### Poetry

Nine Miles from Gundagai. (Syd., Angus & Robertson.) 1938.

John Moses was born in 1860 and died in 1945. He was an intimate friend of Henry Lawson, and contributed "The Clot of Gold" to Henry Lawson by his Mates (1931). *The Bulletin Book of Humorous Verses and Recitations* (1920), was dedicated to Moses as a "Bulletin reciter in the Bush".

#### Moss, James

##### Poetry

Farnham and Other Poems. (Melb., Fergusson & Moore.) 1882.

"Moss Rose". See Green, Arthur.

#### Mott, Edna C.

##### Poetry

Random Verses. (Melb., Cole.) n.d.

#### Mouat, James

##### Fiction

The Rise of the Australian Wool Kings: A Romance of Port Phillip. (Lond., Melb., G. Robertson.) 1892.

"Moucher, The". See Argles, Theodore Emile.

#### Mowbray, Philip

##### Fiction

The Swag: The Unofficial Flute of the Sundowners and other Colonial Vagrants; with which is enfurcated the Bush Marconi and the Whaler's Telegraph, by Scotty the Wrinkler. (Melb., Multiplied by W. H. Williams, ye old Typographer.) 190-.

#### Moxham, Miriam Frances

##### Poetry

Poems. Illust. by the author. (Syd., Shakespeare Head Press.) 1936.

#### Moyle, Alan Charles

##### Poetry

Green Secrets: A Book of Verse. (Melb., Brown, Prior.) 1926.

Words and Music. (Melb., Hawthorn Press.) 1949.

#### Moynihn, Cornelius ("Vivian")

##### Poetry

Miscellaneous Poems. (Brisb., R. S. Hews & Co.) 1880.

The Feast of the Bunya: An Aboriginal Ballad. Illust. (Brisb., Gordon & Gotch.) 1901.

The Bunyip of Wendourie and Other Poems. (Brisb.) 1910.

The German Armageddon: Ballads of the Kaiser's War. (Brisb., A. McLeod.) 1915.

A typescript volume, "Eureka" (1910), is deposited in the Queensland University Library.

#### Mudd, Christopher

##### Fiction

Tales and Trails of Austral Bush and Plain. (Melb., Spectator Co.) 1912.

Ocean Jack and Other Stories of Austral Bush and Plain. (Melb., Spectator Co.) 1913.

Mudd was the author of *The Whys and Ways of the Bush* (n.d.).

**Muddock, J. E. Preston** ("Dick Donovan")

*Fiction*

*Out There: A Romance of Australia*, by Dick Donovan. (Lond., Everett.) 1921.

Suggested by one of Essex Evans's poems.

Author of *Jim the Penman* (1902).

**Mudge, Albert Peter, and Goldie, Albert**

*Fiction*

*A Corner in Water*. (Syd., Worker Trustees.) 1909.

**Mudie, Ian**

*Anthology*

*Poets at War: An Anthology of Verse by Australian Servicemen*. Compiled by Ian Mudie. (Melb., Georgian House and Jindyworobak.) 1944.

*Poetry*

*Corroboree to the Sun*. (Melb., Hawthorn Press.) 1940.

*This is Australia*. (Adel., Frank E. Cork.) 1941.

*The Australian Dream*. (Adel., Jindyworobak Publications.) 1943.

*Their Seven Stars Unseen*. (Adel., Rex Ingamells.) 1943.

*Poems: 1934-44*. (Melb., Georgian House.) 1945.

Author of *The Christmas Kangaroo* (1946), a book for children.

Ian Mayelston Mudie was born in 1911 at Hawthorn, South Australia, and educated at Scotch College, Adelaide. He became a freelance journalist, varying this with other occupations, including carrying his swag for the purpose of familiarizing himself with the outback. His poetry, represented comprehensively by *Poems*, is mainly an assertion of a distinctive Australian aspiration. He instils this through the revelation his country offers in its natural aspects and in its aborigines. He associates their dispossession with ideas which he derives from it. "Have Anger" is an example:

*Have anger, strong anger that rends,  
anger that lifts spears, aye, and yam stick,  
at the destroyers of totems, at murderers of  
our hearts,  
against those that would turn our land  
to patterned tameness of other gods.*

He senses, as in "Underground", a mystic pulse "deep under the land":

*Deep flows the river,  
deep as our roots reach for it;  
feeding us, angry and striving  
against the blindness  
ship-fed seas bring us  
from colder waters.*

The eulogy of "This Land" is typical:

*Give me a land that like my heart  
scorches its flowers of spring,  
then floods upon its summer ardour.*

"Landscape" expresses the thought, prevalent in his poetry, that "beauty and age are here, and loveliness destroyed", and he implies a connection between mercenary materialism and indifference to or neglect of indigenous things, which he regards as signals of the necessary redemption. A long poem, "The Australian Dream", presents all this in historical perspective, suggesting, as the crisis leading to a more general acceptance of the patriotism he expounds, the attack on Australia's northern shores in the second world war.

**Muir, Andrew**

*Poetry*

*Echoes from the Schools*. (Brisb., Gordon & Gotch.) 1899.

"Mulga Mick". See O'Reilly, M. J.

**Mulgan, Alan**. See under Murdoch, Walter.

**Mullens, Arthur Frank Macquarie**. See Maquarie, Arthur.

**Mulligan, John Joseph**

*Fiction*

*A Gentleman Never Tells*. (Syd., Stephensen.) 1934.

*Women are Such* ———. (Syd., the author.) 1938.

**Mullis, Grace** (*Mrs Francis Mullis*). See Carmichael, Grace.

**Mulry, Mary Egan**

*Fiction*

*The Nobleman Jackeroo*. Illust. (Brisb., Simpson, Halligan.) 1922.

*The Mystery of Thornfield Station*. (Brisb., Simpson, Halligan.) 1927.

*Poetry*

*Glorious Australia, the Land of My Adoption*. (Brisb., Crofton Print.) 192-.

*Poems*. (Brisb.) 192-.

*Quatrains of Quafix*. (Melb., A. McCubbin.) 192-.

**Munkhouse, Fidelia**. See Hill, Fidelia S. T.

**Munn, Joan Symons**. See Mackaness, Joan Symons.

**Munro, Colin**

*Fiction*

*Fern Vale, or The Queensland Squatter*. 3 vols. (Lond., Newby.) 1862.

**Murder Pie.** *See under Ranken, Jean Logan.*

**Murdoch, James ("A.M.")**

*Fiction*

Felix Holt Secundus and a Tosa Monogatari of Modern Times, by A. M. (Lond., Walter Scott.) 1892.

Aust. ed. (Melb., Petherick.) n.d.

The Wooing of Webster, Faustus Junior, Bear-hunt on Fujisan, by A.M. (Lond., Walter Scott.) 1892.

Aust. ed. (Melb., Petherick.) n.d.

Reprinted in *From Australia and Japan*.

From Australia and Japan, by A.M. Illust. (Lond., Walter Scott.) 1892.

Cover title: "Tales of Australia and Japan".

Aust. ed., entitled *Tales of Australia and Japan* (Melb., Cole.) 1892.

A Yoshiwarra Episode, or Fred Wilson's Fate. Melb., Petherick.) n.d.

Murdoch was the author of *A History of Japan, 1542-1868* (1903-26), and of *Australia Must Prepare Japan, China, India* (inaugural lecture). He contributed a description to K. Ogawa's *Sights and Scenes on the Tokaido and The Nikko District*. He was sometime Professor of Oriental Studies at Sydney University, and was adviser to William Lane on education at "New Australia", Paraguay (see S. Grahame, *Where Socialism Failed* (1912), p. 86).

**Murdoch, Madoline.** *See Murdoch, Nina.*

**Murdoch, Nina**

*Fiction*

Miss Emily in Black Lace. (Syd., Angus & Robertson.) 1930.

Other editions 1939, 1947.

Portrait of Miss Emily. (Syd., Angus & Robertson.) 1931.

Exit Miss Emily. (Syd., Angus & Robertson.) 1937.

*Poetry*

Songs of the Open Air. (Syd., W. Brooks.) 1915.

More Songs of the Open Air. (Melb., Robertson & Mullens.) 1922.

Nina (Madoline) Murdoch was born at Melbourne in 1890. In 1917 she married James Duncan Brown. She spent her childhood in northern New South Wales, was educated at Sydney Girls' High School, and was for a while a school-teacher. She joined the staff of the *Sun* in Sydney and was afterwards on the staff of the Melbourne *Sun*. In 1930 she gave up journalism for radio, specializing in broadcasts for children, in connection with which she founded the Argonauts Club. As a result of her travels abroad she wrote *Seventh Heaven* (1930), "a joyous discovery of Europe", *She Travelled Alone in Spain* (1935), *Tyrolean June* (1936), and *Vagrant in Summer* (1937). She is also author of *Portrait in Youth* (1948), a biographical study of Sir John Longstaff. The titles of her two collections of poetry indicate a love of nature which she mingles with human associations, as in the lover's colloquy of "The Camphor

Laurel Tree" with its "lovely leaping green", and in "Braemar Road" the thought of evening shadows "circling children's eyelids round with mystic, drowsy rings". She has won prizes for verse in sonnet form. The "Miss Emily" stories constitute a simple Christmas trilogy, having its action in England and France, with some Australian associations.

**Murdoch, Walter**

*Anthology*

Illustrative Prose and Verse: Companion to the New Primer of English Literature. Ed. by T. G. Tucker and Walter Murdoch. (Melb., Whitcombe & Tombs.) 1908.

A School Treasury of English Literature. Ed. by Walter Murdoch. (Melb., Lothian.) 1910.

Notes on *A School Treasury*, ed. by Enid Derham 1911.

The Oxford Book of Australasian Verse. Chosen by Walter Murdoch. (Lond., Oxford University Press.) 1918.

2nd ed., entitled *A Book of Australasian Verse*. 1924.

4th ed. 1951, with alterations.

The Poet's Commonwealth: A Junior Anthology for Australasian Schools. (Lond., Oxford University Press.) 1926.

Another ed. 1928.

Notes, etc., by M. D. Wilson. (Syd.) 1936

A Book of Australian and New Zealand Verse, chosen by Walter Murdoch and Alan Mulgan. (Melb., Oxford University Press.) 1950.

*Essays*

The Enemies of Literature. (Melb., Lothian.) 1907.

Loose Leaves. (Melb., G. Robertson.) 1910.

Reprinted from the *Argus* and the *Australasian*. It contains some references to Australian writers.

*Published by Angus & Robertson, Sydney, unless otherwise stated:*

Speaking Personally. 1930.

Saturday Mornings. 1931.

Moreover. 1932.

The Two Laughters. (Lond., Dent.) 1934.

The Wild Planet. 1934.

Some Fallacies. (Syd., Australian Broadcasting Commission.) 1935.

Lucid Intervals. 1936.

Collected Essays. 1938.

Omnibus ed. 1940.

Another ed. 1940.

The Spur of the Moment. 1939.

Steakfast: A Commentary. (Melb., Oxford University Press.) 1941.

Selections. 1941.

Australian Pocket Library ed 1945

72 Essays: A Selection. 1947.

*Poetry*

Anne's Animals. Illust. by Mrs Arthur Streeton. (Melb., Endacott.) 1921.

Walter Logie Forbes Murdoch was born in 1874 at Pitsligo, in Aberdeenshire, Scotland, and came to Melbourne in 1884. He was educated at Scotch College and at the University of Melbourne, where he graduated M.A. with first-class honours in Logic and Philosophy. After experience as a school-teacher and as leader-writer for the *Argus*, he was lecturer in English at the University of Melbourne from 1904 to 1911, and in 1912 became the first Professor of English in the University of Western Australia. He retired in 1939, and in that year was created a Companion of the Order of the British Empire. He was Chancellor of the University of Western Australia from 1943 to 1947. Initially he became known for his writings in the Melbourne *Argus* under the pen-name of "Elzevir". Discussing the essay, the form of writing for which he has become notable, he remarks that there are "a hundred good lyrics, in English, for one good essay, as good singers are a hundred times more plentiful than good talkers". His own essays have the qualities which he specifies as necessary for success in that medium—brevity, a personal flavour, light and familiar but mannerly, wise but not pontifical, satisfyingly knowledgeable without pretending to treat a subject exhaustively. He makes of this traditional idiom a companionable commentary of the present day. His humour, though it often has a penetrating acidity, is tolerantly phrased. His scholarship is manifest in many of his subjects and references. His consideration of the political scene leads him to write, in "The Pink Man's Burden", of

the much-enduring class to which I have the misfortune to belong; the mild people, the moderate people, whose color is about half-way between the stainless white of the Tory and the vivid and flaming red of the Revolutionary; the pink people, in short. . . . Something can be said for our belief that there are two sides to every question. . . .

In "Introducing Australia" he remarks that "friendly critics of my writings, especially critics at the other side of the world, have reported that there is nothing Australian in them", and he proceeds to make fun of assertive emphasis on outback influences, since, as regards "the huge island-continent we have the effrontery to say we inhabit. Most of us have never even seen it; we have camped on its outermost rim, and are content to stay there." He takes account of Australian life as a whole, including its special naturalistic features, here and also under other headings, such as "On Being Australian" and "Our Vast Empty Spaces". With similar moderation, while defending the Victorian era in "A Lost Pleasure", he applauds the readiness of the present generation "to laugh at humbug wherever it may raise its solemn old head". In "My Creed", placed at the end of the *Collected Essays*, he suggests that, since "the present is a myth", we should temper our pride in progress by due regard to attainments of the past. History

shows "the gradual unfolding, like a flower, of the soul of man. . . . Justice and liberty are conditions of this unfolding, and every sin against justice or against liberty is a sin against the cosmic purpose revealed to us in history." The popularity of Murdoch's essays is due to this easy thoughtful poise of matter and style. His earliest publication, *The Enemies of Literature*, has the special interest of presenting a view contrary to that of Bernard O'Dowd's *Poetry Militant*, which was in effect a reply to it, each having its origin as a presidential address to the Literature Society of Melbourne. Murdoch's published works include *Alfred Deakin: A Sketch* (1923), *Three Popular Prophets: H. G. Wells, Bernard Shaw, G. K. Chesterton* (1935), and *The Victorian Era: Its Strength and Weakness* (1938). A bibliographical record of Murdoch's writings is contained in the autumn number of *Meanjin* (1950). See also *A Companion to "Speaking Personally" (Walter Murdoch), with an Appendix on The Essay in Australia* (1945), by Colin Roderick.

#### Murphy, Agnes G.

##### Fiction

One Woman's Wisdom. (Lond., Routledge.) 1895.

Author of *Melba: A Biography* (1909).

#### Murphy, Arthur Patrick

##### Essays

The Choice of Books. (Melb., Australian Catholic Truth Society.) 1913.

##### Poetry

First Harvest. (Melb., Anvil Press.) 1943.

Face to the Sun. (Melb., Arura Writers.) 1949.

Author of *Contemporary Australian Poets* (1950).

#### Murphy, Edwin Greenslade

##### Fiction

Sweet Boronia: A Story of Coolgardie. (Perth, Sunday Times Publ. Co.) 1904.

##### Poetry

Jarrahlant Jingles: A Volume of Westralian Verse by Dryblower. (Perth, Sunday Times Publ. Co.) 1908.

Dryblower's Verses 1894-1926. (Perth, printed by Van Heurck & Thomas.) 1926.

Edwin Greenslade Murphy, who wrote as "Dryblower", was born at Castlemaine, Victoria, in or about 1867. After education at the State school at South Melbourne he began work at an early age, acquired bush experience, and for two or three years was a tenor singer in the J. C. Williamson Opera Company. He followed the gold rush of 1892 to Western Australia, with results enabling him to visit Europe twice. While on the goldfields he began to write in the popular ballad manner verses based on his

experiences. About 1900 he joined the staff of the *Sunday Times* at Perth, where he died in 1939.

**Murphy, George Read**

*Fiction*

Blakely Tragedy: A realistic Novel. (Lond., Sutton.) 1891.

Beyond the Ice: A Newly discovered Region Round the North Pole. (Lond., Sampson Low.) 1894.

The History of Federation. (Geelong, Vic., H. Thacker.) 1894.

Fictitiously presented in dialogue form, with two short poems.

Author of *Prison Reform* (1906), and *Peace: A Prophecy of the War and its Consequences* (1920). Advertisement in *Beyond the Ice* states author of "The Rev. A. Dox"

**Murphy, Ida Mary ("Ainslie Spence")**

*Fiction*

The Birth Mark. (Perth, C. H. Pitman.) ?1943.

Murder at Monks Promise. (Perth, C. H. Pitman.) 1944.

The Mystery of Red Gum. (Perth, C. H. Pitman.) 1946.

**Murphy, John George**

*Fiction*

An Emerald in Pawn. (Syd., Pellegrini.) 1945.

The Picture on the Wall. (Syd., Pellegrini.) 1945.

The Shadow of a Pearl. (Syd., Pellegrini.) 1945.

**Murphy, M. D.**

*Poetry*

The Wayward Girl. (Syd.) 191-.

**Murray, Archibald**

*Drama*

Forged: A Life Drama of English and Australian Interest, in four Acts. (Syd., Beard & Holmes.) 1873.

Harlequin Blue Beard, the Great Bashaw: or The Good Fairy Triumphant over the Demon of Discord. Sydneyized by A. Murray. (Syd., Lenthall Bros.) c. 1873.

**Murray, E. R.**

*Poetry*

Song of the Road and Other Verses. (Ilfracombe [N. Devon], Stockwell.) ?1946.

**Murray, Mrs E. R.**

*Poetry*

To a Child, and Other Verses. (Brisb., Smith & Paterson.) 1935.

**Murray, Max**

Australian-born author of novels pertaining to domicile abroad, which accordingly do not come within the scope of the present work.

**Murray, Pembroke L.**

*Drama*

The Three Bears and Little Silverhair, the Charming; or The Peerless Prince, the Preposterous Puppy, and the Fairy Palace of Juvenile Literature. A Burlesque Pantomime, produced by Wilson and Habbe, at the Royal Victoria Theatre, Sydney. (Syd., Caxton Printing Office.) 1870.

**Murray-Prior, Egerton**

*Poetry*

Poems. (Brisb., Watson, Ferguson.) 1893.

**Murray-Prior, Rosa.** See Praed, Mrs Campbell.

**Muscio, Florence Mildred** (Mrs Bernard Muscio, née Fry and Fry, Edith May)

*Poetry*

Poems. (Syd., Dunn & Co.) 1906.

"Muser, A." See Sketheway, Effie.

**Musgrave, Alice ("Jane Laker")**

*Fiction*

Among the Reeds, by Jane Laker. (Lond., Cassell.) 1933.

**Muspratt, Eric**

*Descriptive*

My South Sea Island. (Lond., Hopkinson.) 1931.

Another ed. (Lond., Duckworth.) 1934.

Aust. ed. (Syd., Frank Johnson.) 1943.

Wild Oats. (Lond., Duckworth.) 1932.

Penguin ed. 1940.

Aust. ed. (Melb., Frank Johnson.) 1944.

The Journey Home. (Lond., Duckworth.) 1933.

Greek Seas. (Lond., Duckworth.) 1933.

*Fiction*

Ambition: An Autobiographical Novel. (Lond., Duckworth.) 1934.

Going Native. (Lond., M. Joseph.) 1936.

Time is a Cheat. (Lond., Duckworth.) 1946.

Author of *Russia Plans the Future* and *The Life of Unk White*.

Eric Muspratt, son of a clergyman who gave up that vocation for a variety of occupations and roving, was born in England in 1889, and himself has lived a wandering life, which led him to Australia. There, besides picaresque experiences, he worked a farm of his own; enlisted, though under age, in the first A.I.F.; and, back again in Australia, joined the second A.I.F. His connection with Australia as a writer, though manifested only incidentally in his books, is now also a matter of domicile, for he returned to reside in Victoria. His own summary of his experiences is contained in *Fire of Youth: The Story of Forty-Five Years' Wandering* (1948).

**Musso, Louis Albert**

*Drama*

The Mask: An Historical Drama in a Prologue and Five Acts. (Syd., Howe & McGill.) 1923.

**Myee, Felicia Australia**

*Poetry*

Australia. (Syd., Epworth.) 1917.

**Myers, Francis**

*Drama*

Dick Whittington Up-to-date, Season, 1897-98. (Syd., Builder Printing Works.) 1897.

*Fiction*

Abishag, the Shunamite: A Tale of the Time of Solomon, King of Israel and Sesonachis, King of Egypt. (Melb., G. Robertson.) 1898.

Author of *The Coastal Scenery, Harbours, Mountains and Rivers of New South Wales* (1886). With Frank Hutchinson, joint author of *The Australian Contingent* (1885), relating to the dispatch of troops to the Sudan. Myers used the pen-name of "Telemachus" in contributions to the *Bulletin* and the *Argus*.

**Myers, Isadore**

*Poetry*

A Sermon in Verse. (Sandhurst, Bendigo, Vic., G. Young.) 1883.

**Myers, Philip G.**

*Poetry*

Esther: A Dramatic Poem [in two acts]. (Syd., Gibbs, Shallard.) 1871.

**Mylne, Kathleen.** *See under* Challands, Mary Ethel.

**Mylrea, Emily**

*Poetry*

Reminiscences of the Past in Verse. (Geelong, Vic., H. Franks.) 1872.

# N

"N.O.L." *See* Lane, N. O.

Nadejine, *Mme* Lydia. *See* Tritton, Nellé.

Nagel, Charles

*Drama*

Shakesperi Conglommorofunnido-gammoniae:  
A Musical Extravaganza. (Syd., W.A.Duncan.)  
1843.

Merry Freaks in Troublous Times! An Historical  
Operatic Drama in Two Acts. (Syd., Isaac  
Nathan.) 1851.

Nankervis, William Fraser

*Poetry*

How the Goulburn Valley Premiership was Won.  
(Bendigo, Vic., Cambridge Press.) 1914.

Nankivell, Joice M. (*Mrs* Sydney Loch)

*Fiction*

The Cobweb Ladder, by Joice Nankivell. Illust.  
by Edith Alsop. (Melb., Lothian; Lond.,  
Simpkin.) 1916.

Juvenile fancies, with some verses.

The Solitary Pedestrian. (Melb., Australasian  
Authors' Agency.) 1918.

The Fourteen Thumbs of St Peter. (Lond.,  
Murray.) 1926.

Deals with life in Moscow after the revolution of 1923 to  
Lenin's death.

*Joint author with her husband, Sydney Loch*  
("Sydney De Loghe"), of:

Ireland in Travail: Personal Experiences of  
Two Independent Visitors in 1920-21. (Lond.,  
Murray.) 1922.

Descriptive sketches of persons and places, with some  
fictitious presentations.

The River of a Hundred Ways: Life in the War  
Devastated Areas of Eastern Poland. (Lond.,  
Unwin.) 1924.

For her husband's works see under Loch, Frederick Sydney.

*Poetry*

The Cobweb Ladder. Illust. (Melb., Lothian.)  
1916.

Includes prose.

Napier, Sydney Elliott

*Essays*

The Magic Carpet and Other Essays and Adven-  
tures. (Syd., Angus & Robertson.) 1932.

*Poetry*

Potted Biographies. (Syd., Dymock's.) 1930.

Underneath the Bough. (Syd., W. C. Penfold.)  
1937.

Author of *The Sydney Repertory Theatre Society* (1923),  
*On the Barrier Reef* (1928), *Walks Abroad* (1929), *Great Loves*  
(1934), *Men and Cities* (1938), and *This Roundabout* (1938).  
Joint author of *A Century of Journalism* (*Sydney Morning*  
*Herald*). Napier contributed a chapter to *Murder Pie* (1936), and  
edited *The Book of the Anzac Memorial*, New South Wales (1934).  
He was born in Sydney in 1870 and educated at Newington  
College and Sydney University. He followed a variety of occupa-  
tions, including that of bank clerk and solicitor. He served in  
the first world war and was sometime assistant editor of the *Sydney*  
*Mail* and editor of the *Sydney Morning Herald*.

"Narranghi Boori". *See* Ryan, James Sylvester.

Narrow Escapes. (Syd., Triad.) 1926.

An anthology of recorded experiences.

Nathan, Isaac

*Anthology*

The Southern Euphrosyne and Australian Miscel-  
lany, containing Oriental Moral Tales, original  
Anecdote, Poetry and Music; with examples  
of native original Melodies put into rhythm,  
. . . with other original vocal pieces. (Lond.,  
Whittaker; Syd., the author.) 1848.

Nathan was the author of *Alcaid, or The Secrets of Office* *A*  
*Comic Opera* (1824), *An Essay on the History and Theory of*  
*Music* (1823), *Fugitive Pieces and Reminiscences of Lord Byron*,  
containing a new edition of the *Hebrew Melodies*; also some  
original poetry, letters and recollections of *Lady Caroline Lamb*  
(1829), *Memoirs of Madame Malibran de Beriot* (1836), *Musurgia*  
*Vocalis* *An Essay on the History and Theory of Music* (2nd ed.,  
vol. 1, 1836), *Opere complete di Lord Byron, con note e illustrazioni*  
*dei . . . Nathan* (1842), and *The First, Second and Third: A Series*  
*of Lectures on the Theory and Practice of Music* (1846). Nathan  
was born at Canterbury in 1790. He was a friend of Byron and  
other literary men of the period, and he set Byron's *Hebrew*  
*Melodies* to music. He was sometime music librarian to George  
IV. He migrated to Sydney in 1841 and became known as the  
"father of Australian music". In 1847 he produced at Sydney an  
opera, *The Don Juan of Australia*. He died in 1864. *See* Isaac  
Nathan, *Australia's First Composer* (1922), by C. H. Bertie.

Nathan, Thomas Wilfred

*Poetry*

Rhymes of a Reveller. Illust. by Stan Clements.  
(Syd., Currawong.) 1945.

Native Companion Songster. (Brisb., R. S. Hews.)  
1889.

An anthology.

"Neale, Agnes". *See* Leane, Caroline Agnes.

Neary, Henry H.

*Fiction*

Old-time Romance of the Turon; The Irony of  
Fate; and The Squatter's Wooing. Illust.  
(Lakemba, N.S.W., the author.) 1938.

"Neby, Al". *See* Johns, Walter T.



**Needham, Abraham**

*Poetry*

The Radicals and Other Verse. (Hobart, Daily Post print.) 1911.

**Needham, Harmon Montfort ("Paddy Melon")**

*Poetry*

The Morepork and Other Verses. (Syd., Pallamanna Press.) 1929.

**Neild, James Edward ("Cleofas")**

*Criticism*

On Literature and Fine Arts in Victoria. (Melb., Stillwell.) 1889.

*Fiction*

A Bird in a Golden Cage, Christmas, 1867, by Cleofas. (Melb., Charles Muskett.) 1867. Melbourne theatrical story.

Dr Neild was born at Doncaster, Yorkshire, in 1824. He graduated in medicine at University College, London, in 1848, and migrated to Victoria in 1853. As dramatic critic he served on the staffs of the *Age* and the *Argus*. He became editor of the *Australian Medical Journal*, was a prominent member of the Medical Society of Victoria, and founded the Victorian Branch of the B.M.A. He was for several years government pathologist, and lecturer in forensic medicine at Melbourne University. He died in 1906.

**Neild, John Cash**

*Poetry*

Songs 'Neath the Southern Cross. (Syd., G. Robertson.) 1896.

**Neild, Joseph Masters**

*Criticism*

Lawson—and His Critics. (Melb., Henry Lawson Memorial and Literary Society.) 1944.

Literary Pioneers. (South Melb., C. G. Meehan.) 1939.

**Neild, Maude**

*Poetry*

Verses. (Syd., D. S. Ford.) 1919.

**Neilson, John**

*Poetry*

Poem for Recitation: Love's Summer in the Snow. (Nhill, Vic., Murphy.) 1893.

The Men of the Fifties. (Melb., Hawthorn Press.) 1938.

John Neilson, father of John Shaw Neilson, was born in Scotland in 1844, came to Australia as a boy, and died in 1922.

**Neilson, John Shaw**

*Poetry*

Old Granny Sullivan. Illust. (Syd., Bookfellow.) 1916.

Heart of Spring. (Syd., Bookfellow.) 1919.

Ballad and Lyrical Poems. (Syd., Bookfellow.) 1923.

New Poems. (Syd., Bookfellow.) 1927.

Collected Poems. Introd. by R. H. Croll. (Melb., Lothian.) 1934.

A limited edition of fifty copies was also issued, containing reproductions of two portraits of the poet by Dr Julian Smith and a verse in Neilson's handwriting. Another ed. 1949.

Beauty Imposes: Some recent verse. (Syd., Angus & Robertson.) 1938.

Unpublished Poems of Shaw Neilson. Ed. by James Devaney. (Syd., Angus & Robertson.) 1947.

John Shaw Neilson was born at Penola, South Australia, on 22nd February 1872. His parents, John Neilson and Margaret McKinnon, were married in that town in the same church as Adam Lindsay Gordon and by the same clergyman. His education consisted of about fifteen months at a school there and about a year at another over the Victorian border at Minimay, where his father took up a selection in 1881. Neilson helped him on the farm, but it was abandoned after about eight years of adversity, and the family moved to Nhill. Thereafter he followed various manual occupations, helping to eke out farming projects with his father, then shearing, harvesting, fencing, road-making, clearing scrub and timber, fruit-picking, pick-and-shovel work in a quarry. In the latter half of his life defective eyesight made it increasingly difficult for him to write down his own verse, and he dictated it, sometimes, for lack of more competent help, to fellow workmen having little comprehension of it. In 1922 he was granted a small literary pension, later increased, but never amounting to a competence. In July 1928 employment was found for him as an attendant at the office of the Country Roads Board in Melbourne. In May 1941 he was granted extended sick leave, and went to Queensland, where he was cared for in the home of James Devaney. He returned to Melbourne in the following December, and died there on 12th May 1942. A personal account of him is contained in *Shaw Neilson* (1944), by James Devaney. *John Shaw Neilson: A Memorial* (1942) consists of tributes by various writers. Several of Neilson's lyrics have been set to music by Margaret Sutherland.

Neilson's father also wrote verse, and a posthumous collection of it, *The Men of the Fifties*, was published in 1938. In 1893 father and son had won respectively an adult and a junior award in a poetry competition held by the Australian Natives Association. Following the acceptance by A. G. Stephens, as literary editor of the *Bulletin*, of poems sent in by Neilson, the critic interested himself in the poet to the extent that, from 1905 onwards, Neilson sent everything he wrote to Stephens, who encouraged him and helped him with comments and revisions. Stephens later acted as literary agent for Neilson on a business footing, but to the end Neilson regarded himself as indebted to Stephens.

Neilson's poetry reveals little of his circumstances. So far as they enter into it, he makes them auxiliary to the compensations of his imagination. As he says when writing of the drab boyhood years at Minimay ("where the only green was the cutting grass" and "the thin wheat and the brown oats were never two foot high") his "riches all went into dreams". He sought the revelation of beauty, not attempting to interpret facts or the issues of life, and consequently he was little concerned with Australian surroundings as such. Facts he recognizes, but there seems nothing to be done about them:

*Here there is crying, cruelty, every tone:  
Cruel is iron, and where is the pity in stone?  
The ancient tyrannies tower, they cannot yield:  
Let the tired eyes go to the green field!*

He is aware of

*the pain  
Of all the poor misplanted:  
Of famine old and merciless  
And children disenchanted,*

and to these he brings pity and lowly gentleness, as in the motherhood theme of "The Child Being There", or the sad irony of "The Soldier Is Home", or the convict story in "The Ballad of Remembrance".

As for questions of the more philosophic sort, Neilson is conscious of them, too, though less as abstractions than as manifest in ordinary life. "The Whistling Jack" poises the ruthlessness of nature against the ruthlessness of man, and "The Gentle Water Bird" becomes a symbol for theistic belief as against theological doctrine, though, says the poet, "I cannot reason it". Such poems may indicate but hardly exemplify the essence of his imagination, which apprehends things and ideas through feeling, and rarefies them with quiet magic and sometimes with a mystical aura. In one instance, "The Moon Was Seven Days Down", there is a remarkable fusion of almost callous reality and fantasy in the characterization of the farmer and his complaining wife worn out by her hopeless routine; but his other ballads (of Old Nell Dickerson, Julie Callaway, Granny Sullivan, Sheedy) and the longer poems generally ("All the World's a Lolly Shop", "Petticoat Green", "The Wedding in September", and so on) are not so distinguished. It is in the shorter lyrics, as he himself recognized, that his quality is finally distilled. In "The Orange Tree" a still rapture, as of time and light arrested, makes a merit of the questioning it rejects:

*—Is it, I said, of east or west?  
The heartbeat of a luminous boy  
Who with his faltering flute confessed  
Only the edges of his joy? . . .*

*Is he so goaded of the green?  
Does the compulsion of the dew  
Make him unknowable but keen  
Asking with beauty of the blue?*

*—Listen! the young girl said. For all  
Your hapless talk you fail to see  
There is a light, a step, a call  
This evening on the Orange Tree.*

In the poem, "May", "dim is the day and beautiful", unfolded with an enchanting annunciation:

*Shyly the silver-hatted mushrooms make  
Soft entrance through,  
And undelivered lovers, half awake,  
Hear noises in the dew.*

It is a poetry of overtones—symbolism in the sense of the incidental departures from definable meaning, though always with words in clear congruity. Love comes "quietly as rosebuds talk to thin air". "The Sweetening of the Year" is the time "when schoolboys see great navies in the skies and a rebellion burns the butterflies". "April Weather" includes the recollection, "The sky came up with chronicles." Direct description—as in the tangible effect of "the hot happy sound of the shearing, the rude heavy scent of the wool"—is less frequent than the expansion of simple words by innuendo:

*Let your voice be delicate.  
The bees are home:  
All their day's love is sunken  
Safe in the comb.*

Even with "The Hen in the Bushes"

*'Tis the Old Tyrant  
To her body come,  
He who will leave us all  
Weighted and dumb.*

The posthumous *Unpublished Poems* reach at their best the average achievement of Neilson's work as issued in his lifetime. The book includes details of rejections and revisions, examples of lighter verse, and notes commenting on the poems as in the editor's full-length books on Neilson.

Taken altogether, Neilson's work rather suffers from his too frequent use of refrains. Repetitions of the kind are present in at least a third of the total number of his published poems. He apparently acquired the habit from the balladists of the nineties, though he was never in touch with current literary practice in such a way as to affect his single-minded acceptance of the conventional usages of diction which occur in his work to a similar degree. His work is dealt with at length in *Six Australian Poets* (1938), by T. Inglis Moore.

**Nell's Myopia.** See under Marsden, Lewis Woodrow.

**Nelson, Harriet Arnold**  
*Fiction*

*The Romance of the Greystones: An Australian Story.* Illust. (Lond., Ward Lock.) 1899.

*Green Barley: An Australian Story.* Illust. (Lond., Ward Lock.) 1902.

**Nelson, Keith Bruce** ("Keith Bruce")

*Fiction*

*Digger Tourists*, by Keith Bruce. (South Melb., Popular Publications.) 1940.

**Nelson, Wallace**

*Essays*

*Foster Fraser's Fallacies, and Other Australian Essays*. (Syd., Gordon & Gotch.) 1910.

Includes brief sketches of Marcus Clarke, Henry Kendall, A. Sutherland, Arthur Bayldon, and others.

"Nemesis"

*Fiction*

*O'er Land and Sea: A Thrilling Story of Real Life: Being the Adventures, Vicissitudes, etc., of one Captain Furlongs*, by Nemesis. By authority, Liberty Press, Verdantmania. (Hobart, A. J. Cox.) 1896.

**Nesbit, Edward Pariss** ("Paris Nesbit")

*Drama*

*The Human Comedy, or Faust Up-to-date*, by Paris Nesbit. (Adel., Hussey & Gillingham.) 1900.

Author of *The Beaten Side* (1900), a study in evolution (2nd ed 1911, 3rd ed. 1921). Nesbit was born in 1852. He was called to the Bar in 1873 and became a King's Counsel. He died in 1927.

**Nesbit, Edward Planta**

*Poetry*

*Occasional Poems*. (Adel., J. T. Shawyer.) 1858.

"Nesbit, Paris". See Nesbit, Edward Pariss.

**Nesfield, Henry W.**

*Fiction*

*A Chequered Career, or Fifteen Years in Australia and New Zealand*. [Anon]. (Lond., Bentley.) 1881.

Another ed. 1887.

*Regular Pickle: How He Sowed his Wild Oats*. (Lond., Redway.) 1885.

**Neville, Ann**. See "Neville, Margot".

**Neville, Mrs Emma Etta**. See under Colymbia.

"Neville, Margot" (Margot Goyder and Ann Neville, formerly Mrs Joske)

*Fiction*

*Marietta is Stolen*. (Lond., Parsons.) 1922.

*This Can't be I*. (Lond., Parsons.) 1923.

*Safety First*. (Lond., Hodder & Stoughton.) 1924.

*Kiss Proof*. (Lond., Chapman & Hall.) 1928.

*Giving the Bride Away*. (Lond., Chapman & Hall.) 1930.

Dramatized and produced in London in 1939.

*Jennifer's Husband*. Dec. 1936.

Supplement to the *Australian Women's Weekly*, 2nd January 1937.

*Murder in Rockwater*. (Lond., Bles.) 1944.

Aust. ed. (Melb., Jaboor.) 1945.

*Murder and Gardenias*. (Lond., Bles.) 1946.

*Murder in a Blue Moon*. (Lond., Bles.) 1948.

The authors, who are sisters, returned in 1936 to London where they continued to collaborate in literary work until 1939, when they came back to Melbourne. Margot Goyder is the author of *The Book of Beauty*, by Lili Van Heems (1932).

**Nevin, R. L.**

*Poetry*

*Familiar Fish: (Aren't We All!)*: Illust. (Brisb., Jim W. McCarter.) 1944.

"New Chum". See Boyd, A. J.

*New Countries, The*. See under Bolitho, H.

*New Pilgrim's Progress*, A. Purporting To Be Given by John Bunyan Through an Impres-sional Writing Medium. See under Deakin, Alfred.

*New Song in an Old Land*. See under Ingamells, Rex.

**New South Wales Public School Teachers' Federation**.

*Henry Lawson Souvenir*, June 18, 1924. (Syd., the Federation.) 1924.

Contains brief notes by S. H. Smith and includes "On the Night Train", "The Sliprails and the Spur", "The Waratah and Wattle", Music by H. F. Trehearne, "The Star of Australasia", "England Yet", and a note by W. H. Ifould.

*New Year's Day on the Mountain: A Tasmanian Christmas Book*. (Hobart Town, Pratt & Son.) 186-.

**Newbigin, Emily Maud**. See Robb, Emily Maud.

**Newcombe, Mrs Ethel L.**

*Poetry*

*A Southern Voice*. (Syd., Robert Dey.) 1941.

**Newland, Simpson**

*Fiction*

*Paving the Way: A Romance of the Australian Bush*. (Lond., Gay & Bird.) 1893.

2nd popular ed., illust. 1894.

Another ed., with 50 illust. and introd. 1913.

Centenary ed. (Adel., Preece.) 1936.

Another ed. (Adel., Rigby.) 1950.

*Blood Tracks of the Bush: An Australian Romance*. (Lond., Gay & Bird.) 1900.

Author of pamphlets entitled *The Far North Country* (1887), *Our Waste Lands and Our Products* (1888), *Land Grant Railway Across Australia* (1902), and *A Band of Pioneers: Old-time Memories* (1919).

Simpson Newland, born in Staffordshire in 1835, came to South Australia with his parents in 1839. He was brought up amidst pioneering conditions in the area adjacent to Encounter Bay, where his father had taken up land. In 1864 he acquired a station of his own on the Darling River in New South Wales. After twelve years he returned to live near Adelaide, and in 1881 became a member of the South Australian parliament, notable for his interest in developmental projects. He died in 1925. *Paving the Way* is based on his knowledge of early outback conditions. He states its purpose as being "to blend truth and fiction in a connected narrative", the incidents being "mainly authentic". There are accordingly numerous scenes and circumstances of pioneer life as he knew it, combined with elements of romance rather conventionally contrived. Similar ingredients are used less cohesively in *Blood Tracks of the Bush* in conjunction with a crime theme. An account of the author's origins and experiences is contained in *Memoirs of Simpson Newland* (1926), which incorporates *A Band of Pioneers: Old Time Memories*.

**Newman, George Gough**

*Essays*

Cacoethes Loquendi; The Rage for Speaking. (Adel.) 1893.

*Fiction*

The Hope of Glory. Illust. (Adel., Hunkin, Ellis.) 1915.

Also author of *An Isolated Iconoclastic Innovator* (1926), and *The Omnipresent Occurrence of Oligosyllabics Contrasted with the Picturesque Pomp of Polysyllabics* (1924).

**Newmarch, Roy Leathes**

*Drama*

Here is Faery. Illust. and decorated by Percy Leason. [Anon.] (Melb., G. Robertson.) 1915.

Contains *The Pierrot of the Bush* and *Fairyland for All*, dramatically presented. *Fairyland for All* was written in collaboration with Fumley Maurice, who also wrote the poems and two of the stories, "The Woman of the Tribes" and "Come, Live with Me".

**"Newmatic Tyro"**

*Poetry*

Velodromania, or Lays of the Wheel. (Melb., Rae Bros.) 189—.

**Newnham, Lizzie Molyneaux**

*Poetry*

Whisperings from the Psalms. (Port Melb., Standard.) 1895.

**Newnham, William**

*Poetry*

Old Wayfarer's Poems for Simple Folk. [Anon.] (Melb., printed by G. A. Green.) 1912.

**Nibbi, Gino**

*Fiction*

Il Volto degli Emigranti: (scene di vita in Australia). (Firenze, Fratelli Parenti.) 1937. Short stories of Italian life in Australia.

**Niccolls, T. A.**

*Fiction*

Perilous Quest. (Lond., Unwin.) 1927.

**Nicholls, Henry Richard**

*Poetry*

An Essay on Politics in Verse. [Anon.] (Ballarat, Vic., John Holmes.) 1867.

**Nicholls, Robert Dove**

*Essays*

My Philosophy [And other addresses.] (Adel.) 1937.

**Nicholls, Saunders F.**

*Poetry*

The Call of the River and Other Verses. (Syd., Morton's.) 1921.

**Nichols, Marjorie**

*Poetry*

The Thoughts We Feel. (Canberra, A.C.T., Verity Hewitt Bookshop.) 1944.

**Nicholson, Hubert.** See under *Manifold*, John.

**Nicholson, John Henry**

*Drama*

Moike, or Melbourne in a Muddle: A Farcical Comedy in Two Acts. (Brisb., A. Cleghorn.) 1886.

The Spanish Coachman. (Brisb., Cleghorn.) 1888.

*Fiction*

The Mysterious Cooks: A Tale of Australia, to which is added, Christmas in Queensland, by Tadberry Gilcocks. (Manchester, A. Ireland & Co.; Lond., Simpkin.) 1867.

Mr Justice J. A. Ferguson, of Sydney, has confirmed Nicholson's authorship of this pamphlet.

My Little Book by Salathiel Doles, to which is added, Pewbringle's Log. (Toronto, Adam, Stevenson.) 1873.

Series of short sketches.

Opal Fever, or Wild Life in Queensland. (Brisb., F. T. Keogh.) 1878.

Prose and verse.

The Adventures of Halek: An Autobiographical Fragment. (Lond., Griffith, Farran.) 1882.

Aust. ed., entitled *Halek*. (Brisb., A. J. Ross.) 1896.

3rd ed. (Brisb., Edwards, Dunlop.) 1904.

Other editions have been published. A pamphlet entitled *Halek: What it is All About*, by the Reverend G. D. Buchanan, was published in 1896 and included in the Brisbane edition of *Halek*.

Almoni: Companion Volume to Halek. (Brisb., Syd., Edwards, Dunlop.) 1904.

*Poetry*

Hubert and Other Poems. (Brisb., F. T. Keogh.) 1879.

*Hubert is a dramatic piece.*

A Book of Verses. (Brisb., Gordon & Gotch.) 1916.

John Henry Nicholson was born in England in 1838 and arrived in Queensland in 1854. He died in 1923. He also wrote *Recreations of a Registrar* (1904) and *The Re-making of the Nations* (1925). He is referred to by H. A. Tardent in "A Few Reflections of the Conditions of an Australian Literature", a *propos* J. H. Nicholson's *Halek* and *Almoni* in his *Science as Applied to Agriculture and Other Essays* (1907). Nicholson is best known for his allegory, *Halek*, followed by a companion volume, *Almoni*. The latter included chapters which were intended for a third book, "Lirusan", advertised to appear in 1905; it was not published. Most of the terms in the allegory are from the Hebrew. "Halek" signifies pilgrim. Man's life has three stages, corresponding to the trilogy—body, soul, spirit. The way of the pilgrim is illustrated from the parable of the prodigal son.

Nickson, Beryl Florence (*Mrs* A. E. H. Nickson, *née* Bennie)

*Poetry*

Shadows, by B. F. Bennie Nickson. (Melb., Diocesan Book Depot.) 1932.

As the Linnets Sing. (Melb., Diocesan Book Depot.) 1933.

The Ladder of Joy. (Pahran, Vic., Fraser & Morphett.) 1939.

Nicol, C.

*Fiction*

Women are ———? (Syd., Cornstalk.) 1928.

Nicoll, Frederick

*Poetry*

A Sonnet or Two, by Fred Nicoll. (Melb., the author.) 1925.

Printed by G. Leslie and B. M. Mahon, of the Melbourne Technical School.

Nicols, A.

*Fiction*

Wild Life and Adventure in the Australian Bush: Four Years' Experience. 2 vols. (Lond., Bentley.) 1887.

Natural history sketches, with some fictitious presentation.

Nicols's other books include *Zoological Notes on Wild and Domestic Animals* (1882), *Acclimatisation of Salmonidae at the Antipodes* (1882), *Natural History Sketches Among Carnivora* (1884), and *Snakes, Marsupials and Birds; Anecdotes of Adventures* (1888).

Nicolson, William

*Essays*

Musings when Alone, or Meditations on Various Subjects. (Hobart, T. L. Hood.) 1884.  
2nd ed. 1888.

Nielson, Lawese. *See* Maley, Lawese.

Niland, Ruth. *See* Park, Ruth.

Ninnis, James

*Poetry*

Australian Poems and Songs; Descriptive of Australian Life, Character and Scenery. (Melb., Rae Bros.) 1891.

Nisbet, Hume

*Fiction*

The Land of the Hibiscus Blossom: A Yarn of the Papuan Gulf. (Lond., Ward & Downey.) 1888.

Dr Bernard St Vincent: A Sensational Romance of Sydney. (Lond., Ward & Downey.) 1889.

Eight Bells: A Story of the Sea. (Lond., Ward & Downey.) 1889.

Another ed., with sub-title *A Tale of the Sea and Cannibals*. 1893.

Ashes: A Tale of Two Spheres. (Lond., Authors' Co-op. Publ. Co.) 1890.

Bail Up: A Romance of Bushrangers and Blacks. (Lond., Chatto & Windus.) 1890.

*Published by F. V. White, London, unless otherwise stated:*

The Savage Queen: A Romance of Van Dieman's Land. 1891.

The Jolly Roger: A Story of Sea Heroes and Pirates. (Lond., Digby, Long.) 1891.

The Bushranger's Sweetheart: An Australian Romance. 1892.

The Divers: A Romance of Oceania. Illust. (Lond., Black.) 1892.

The Black Drop. (Lond., Marsden.) 1893.  
A story of Sydney in the convict days.

The Queen's Desire: A Romance of the Indian Mutiny. 1893.

Haunted Station and Other Stories. 1893.

Valdmer, the Viking: A Romance of the Eleventh Century by Sea and Land. Illust. (Lond., Hutchinson.) 1893.

A Singular Crime. 1894.

A Bush Girl's Romance. 1894.

A Desert Bride; a Story of Adventure in India and Persia. 1894.

Her Loving Slave: A Romance of Sedgemoor. (Lond., Digby, Long.) 1894.

The Great Secret: A Tale of To-morrow. 1895.

Kings of the Sea: A Story of the Spanish Main. Illust. 1896.

My Love Noel. 1896.

The Rebel Chief: A Romance of New Zealand. Illust. 1896.

The Swampers: A Romance of West Australian Gold Fields. Illust. 1897.

Hunting for Gold: Adventures in Klondyke. Illust. 1897.

A Sweet Sinner. 1897.

A story of crime and blackmail involving a New South Wales squatter's daughter.

Comrades of the Black Cross: A Romance of Love and Crime. 1899.

For Liberty: Chronicles of a Jacobin. 1899.

Paths of the Dead: A Romance of Present Day. (Lond., J. Long.) 1899.

The Revenge of Valerie: A Romance of British Columbia. 1899.

The Empire Makers: A Romance of Adventure and War in South Africa. 1900.

For Right and England: A Story of the South African War, 1899-1900. 1900.

In Sheep's Clothing: A Romance of Upper Queensland. 1900.

Stories Weird and Wonderful. 1900.

Christmas Annual.

A Crafty Foe: A Romance of the Sea. 1901.

A Losing Game: An Australian Tragedy. 1901.

Children of Hermes: A Romance of Love and Crime. (Lond., Hurst & Blackett.) 1901.

A Dream of Freedom: A Romance of South America. 1902.

Mistletoe Manor. Illust. (Lond., J. Long.) 1902.  
A collection of tales and sketches in prose and verse.

Wasted Fires: A Romance of Australia and England. (Lond., Methuen.) 1902.

The Ghost and the Society. (Lond., Greening.) 1904.

A Colonial King. 1905.

*Poetry*

Memories of the Months. Illust. (Lond., Ward & Downey.) 1889.

Matador and Other Recitative Pieces. (Lond., Hutchinson.) 1893.

Mistletoe Manor: Part 2: Tales in Rhyme. (Lond., J. Long.) 1902.

Includes Australian poems, "A Bush Story" and "The Golden Mirage".

Poetic and Dramatic Works. Author's ed. in 8 vols., etc. Vol. 1. (Lond., Greening.) 1905.

Only first vol. published, entitled *Hathor and Other Poems*.

Special ed. with watercolour drawing by author.

Another ed., entitled *Hathor and Other Poems*. (Lond., Denny.) 1908.

Nisbet was also author of *The Practical in Painting* (1880), *Life and Nature Studies* (1887), *My Illustrated Diary of a Voyage from London to Australia* (1890), *Lessons in Art* (1891), *Where Art Begins* (1892), and *A Colonial Tramp: Travels and Adventures in Australia and New Guinea* (1891).

Hume Nisbet, born in 1849 at Stirling, Scotland, came to Victoria in 1865, and lived in various parts of eastern Australia until 1872, when he returned to England. There he became a teacher of art subjects, and practised as a painter, but, gaining little recognition, devoted himself more to writing. He travelled in Australia and New Guinea in 1886, and visited Australia again in 1895. He died in 1921. He draws freely on his travels for the material of his novels. In the list above, those relating particularly to Australia have titles or sub-titles accordingly or are so denoted.

**Nisbet, James**

*Poetry*

Scraps, for Private Circulation. (Bathurst, N.S.W., Bathurst Times.) 1924.

**Nixon, A.**

*Fiction*

Bushman's Annual. (Brisb., Gordon & Gotch.) 190-.

**Nixon, A. T.**

*Poetry*

Mountain Melodies. (Syd., R. Dey.) 1927.

The Crystal River. (Syd., Aust. Christian World.) n.d.

**Nixon, Christopher T.**

*Poetry*

The Lay of Austral and The Real Bush Dweller. (Adel., A. Chappel.) 191-.

The Prodigal Son, Modernized. (Adel., A. Chappel.) 1912.

The Passing of the Titanic. (Adel., A. Chappel.) 1912.

**Nixon, Francis Hodgson ("Peter Perfume")**

*Poetry*

The Legends and Lays of Peter Perfume. (Melb., F. F. Baillière.) 1865.

**No Divorce Needed: The Romance of a Fair Girl's Bathroom.** [Anon.] (Syd., Radcliffe print.) 190-.

**Nobbs, Gilbert**

*Poetry*

Rhymes and Reminiscences. (Syd., Oxford Press.) 1922.  
Prose and verse.

Author of *On the Right of the British Line and Englishman Kamerad*.

"Nomad, The". See Edgwean-Walker, Raymond.

"Nomlas"

*Poetry*

Australia, the Free! National Song. (No imprint.) 1915.

**Noon, F. R.**

*Poetry*

Poems and Satires of Elegance. (Brisb., printed by Morcoms Pty Ltd.) 1936.

**Nordhoff, Charles Bernard, and Hall, James Norman**

*Fiction*

**Botany Bay.** (Lond., Chapman & Hall.) 1937.  
American ed. (Bost., Little Brown.) 1941.  
Another ed. 1942.

Also joint authors of novels on the mutiny of the *Bounty* and other South Seas subjects.

**Norman, Nancy.** *See* Cato, Nancy.

**Norman, Philip**

*Poetry*

A Sprig of Wattle and Other Verses. (Syd., W. C. Penfold.) 1913.

Poems. (Syd., W. C. Penfold.) 1914.

**Norman, Vince**

*Fiction*

**Rodeo Terror.** (Syd., Transport Publ. Co.)  
?1948.

**"North, Eric".** *See* Cronin, Bernard.

**"North, Jack".** *See* Reay, Percy.

**Norton, James**

*Essays*

Essays and Reflections in Australia, by a Layman.  
(Syd., D. L. Welch.) 1852.  
Reprinted in *Australian Essays*.

Australian Essays on Subjects Political, Moral and Religious. (Lond., Longman.) 1857.

Norton was a Sydney solicitor and sometime member of the Legislative Council of New South Wales.

**Norway, Nevil Shute.** *See* "Shute, Nevil".

**Norwood, Frederick William**

*Essays*

**Sunshine and Wattlegold.** (Melb., Lothian.) 1915.  
Engl. ed. (Lond., Allenson.) 1923.

Norwood was also the author of *The Cross and the Garden* (1922), *The Gospel of the Larger World*, with F. R. Luke (1926), *St Luke* (1926), *The Gospel of Distrust and Other Sermons* (1928), *Disarmament The Desire and Fear of Nations* (1928), *Indiscretions of a Preacher* (1932), and *Beaten by the Divine and Other Sermons* (1932).

**Nottage, Catherine Annie.** *See* McNaughton, Catherine Annie.

**Nugent, J. E.**

*Poetry*

**Loreblimey and Other Pious Verses.** (Melb., Cole.) 1920.

**Nunn, Frank**

*Fiction*

**Java Sea Mystery.** (Syd., New Century Press.)  
1941.

**Love Takes Wings.** (Syd., Condor Publications.)  
1943.

**Blue Haze.** (Syd., New Century Press.) 1944.

**Broom in the Sky.** (Syd., Angus & Robertson.)  
1944.

**Nursery Rhymes for the Unemployed: To Mothers Only.** (Ararat, Vic., Ararat Advertiser print.)  
193-.

Humorous skit, includes prose quotations.

**Nutt, Thomas W.**

*Poetry*

**Melbourne International Palace of Industry:**  
A Poem. (Melb., A. H. Massina.) 1880.

# O

**Oakbough and Wattle Blossom.** *See under* Martin, Arthur Patchett.

**Oakes, Leslie Manton**

*Fiction*

Ben Tillett's Fortune. (Syd., G. Robertson.) 1895.

*With John Shaw:*

Traitors Twain. Illust. (Lond., Routledge.) 1899.

*With John Shaw, Oakes edited The Oakshaw Annual of New South Wales (1897-8).*

**Oakley, E. D.**

*Fiction*

Jimmy of "Murrumbarr". (Melb., Osboldstone.) 1938.

**Oakley, Eva Bessie Isabel**

*Poetry*

Sacred Poems. (Melb., printed by Austral Printing & Publ. Co. 1946.

Learn from the Flowers, and Two Sacred Poems. (Melb.) 1950.

*Author of works for children and on cooking.*

**O'Brien, Agnes Conon.** *See* MacLeod, Agnes Conon.

**O'Brien, Daniel Augustine**

*Fiction*

Down on the Farm. (Brisb., the author.) 1942.  
*Also known as Off to the Farm.*

Wastelands. (Brisb., R. G. Gillies.) 1943.

Chasing Satan: Incorporating "Off to the Farm" and Other Episodes. (Brisb., the author.) 1944.

*Author of The Thrilling Adventures of Stephen Kelly on Land and Sea, and Carnarvons (1939)*

**O'Brien, Eris (Eridsford Michael O'Brien)**

*Drama*

The Hostage: A Miracle Play. (Syd., Angus & Robertson.) 1928.

*Among the historical characters is Michael Massey Robinson, who declaims portions of his Odes. The book deals with Irish political exiles.*

*Archbishop O'Brien's other works include Life and Letters of Archpriest John Joseph Therry (1922), The Foundations of Catholicism in Australia (1922), The Dawn of Catholicism in Australia (1928), and The Foundation of Australia, 1786-1800 (1937; 2nd ed. 1950).*

**"O'Brien, John"**

*Poetry*

Around the Boree Log and Other Verses. (Syd., Angus & Robertson.) 1921.  
27th ed. 1952.

Poems Selected from "Around the Boree Log". (Syd., Angus & Robertson.) 1923:

The Reverend Father Patrick Joseph Hartigan, who adopted the pen-name of "John O'Brien", was born at Yass, New South Wales, in 1879. He died in 1952. His bush ballads depict more particularly phases of the life of Irish settlers in Australia, as known to him in the course of his ministrations during many years. His verses are enlivened by touches of engaging humour. "Said Hanrahan" is an admirable example.

**O'Brien, Mary Anselm**

*Anthology*

Magic Casements. (Syd., Angus & Robertson.) 1937.

**"Observer of the National Trend".** *See under* Dear Australian Commonwealth.

**"O'Connell, Daniel".** *See* Keneally, D. P.

**O'Connor, D. Bernard**

*Poetry*

The Belle of Barrine: Australian Verses of Life, Love and Laughter. (Brisb., the author.) 1933.

*Also author of a previous booklet entitled Snapshots of Brisbane.*

**O'Connor, Mrs Janet**

*Poetry*

Ich Dien. (Melb., G. Robertson.) 1872.  
Engl. ed. (Lond., Moxon.) 1873.

Resurgens. (Lond.) 1873.

*Another ed. (Lond., Moxon) 187-.*

*Other details in Serle's Bibliography of Australasian Poetry and Verse.*

**O'Connor, Victor George.** *See under* Waten, Judah Leon.

**Odes for a Curse-speaking Choir.** *See under* "Maurice, Furnley".

**O'Doherty, Mary Anne**

*Poetry*

Poems. (San Francisco.) 1877.

Poems. (Dublin.) 1880.

Poems. 2nd ed., by Seumus MacManus. (Dublin.) 1909.

*Referred to in Kellow's Queensland Poets (1930).*

Mary Anne O'Doherty (*née* Kelly), born in 1826, was known for her Irish patriotic verse



under the name of "Eva" in Gavan Duffy's the *Nation* before she came to Australia with her husband, Dr Kevin Izod O'Doherty. He was transported to Tasmania on account of his political activities, and afterwards received an unconditional pardon, practised in Brisbane, and became a member of the Queensland parliament. Her poetry had a considerable vogue in her lifetime.

**O'Donnell, John P.** ("Anzac-Franco-Aussie")

*Poetry*

*Songs of An Anzac.* (Dublin, Browne & Nolan.) 1918.

**O'Donnell, Michael**

*Poetry*

*Verses on Intemperance.* (Adel., W. Page.) 190-.

**O'Donnell, Philip James**

*Fiction*

*Secret Weapons.* (Melb., Wilke & Co.) 1941.

**O'Dowd, Bernard**

*Anthology*

*The Australasian Secular Association Lyceum Tutor.* (Melb., Tyzack & Picken.) 1888.  
Includes verses by the editor.

*Criticism*

*Poetry Militant: An Australian Plea for the Poetry of Purpose.* (Melb., Lothian.) 1909.  
Presidential address to the Literature Society of Melbourne.

*Essays*

*Fantasies.* (Melb., Lothian.) 1942.

*Poetry*

*Dawnward?* (Syd., Bulletin Newspaper Co.) 1903.

Reissued in *A Southern Garland* (1904).  
2nd ed. (Melb., Lothian.) 1909.

*The Silent Land and Other Verses.* (Melb., Lothian.) 1906.

Another ed., entitled *The Silent Land and Other Verses: Dawnward?* by Bernard O'Dowd; *Satyr and Sunlight*, by Hugh McCrae (Lond., Standard Publ. Co., issued for Lothian) 1913.

*Dominions of the Boundary.* (Melb., Lothian.) 1907.

*The Seven Deadly Sins, A Series of Sonnets, and Other Verses.* (Melb., Lothian.) 1909.

*Poems.* (Melb., Lothian.) 1910. (Miniature ed.)

*The Bush.* (Melb., Lothian.) 1912.

*Alma Venus! and Other Verses.* (Melb., Lothian.) 1921.

*Souvenir of "Back to Beaufort": An Ode.* (Melb., printed by Osboldstone & Co.) 1927.

Ode entitled "Beaufort" separately printed.

*Selected Poems.* (Melb., Robertson & Mullens.) 1928.

Contains the sheets of "Silent Land", "Dawnwards", "Alma Venus", and other poems, bound together under this collective title.

*The Poems: Collected edition.* Introd. by Walter Murdoch. (Melb., Lothian.) 1941.

2nd ed. contains "Fantasies".  
3rd ed. 1944.

Bernard Patrick O'Dowd was born at Beaufort, Victoria, on 11th April 1866. His father was a police constable who later turned farmer. He was educated at State schools, winning a scholarship which took him to Grenville College, Ballarat, and he afterwards took degrees as B.A. and LL.B. at the University of Melbourne. For a time he taught in a school at Beaufort. He was Assistant Librarian at the Supreme Court, Melbourne, from 1887 to 1913, when he became First Assistant Parliamentary Draughtsman. From 1931 until his retirement in 1935 he was State Parliamentary Draughtsman. Subsequent official legal work included the consolidation of Victorian company law. O'Dowd died at Melbourne on 1st September 1953. A. G. Stephens, writing of O'Dowd's earlier years, speaks of him as

at once learner and teacher, studying law, history, and religion, interested in spiritualism, socialism, communism, anarchism, and mysticism, and holding fervent classes in all manner of subjects from poetry to ethics. As writer and lecturer he dabbled in politics, compiled a Secularist service book called *The Lyceum Tutor*, supported the Labor movement, spoke for Australian independence, helped to found the *Toxsin*, penned verse and articles, corresponded with Walt Whitman, and edited law books.

Some of O'Dowd's early verse, as in the *Bulletin* and the *Toxsin*, appeared under the pen-names "Danton," "Fenton," and "Gavan the Blacksmith". His work is dealt with at some length in *Six Australian Poets* (1938), by T. Inglis Moore, and in an article by Frederick T. Macartney in the 1949 winter number of *Meanjin*. Some early biographical details are given by E. J. Brady in *All About Books*, July 1929.

Bernard O'Dowd's poetry embodies the doctrine he expounds in *Poetry Militant*. Using an analogy drawn from ecclesiastical writings, which refer to the Church Militant and the Church Triumphant, he claims "of poetry, too, that it has its stages, one while we are on our pilgrimage, and one when we have attained the goal, Eternal Beauty—that is to say, there is a Poetry Militant and a Poetry Triumphant . . . the real poet must be an Answerer, as Whitman calls him, of the real questions of his age" and should "deal with those matters which are in the truest sense interesting, and in the noblest sense useful, to the people to whom he speaks". He must fit himself by study and thought and a sensitive watchfulness of current things, disciplining his gift of vision; for the function of poetry, O'Dowd contends, is still important. He amplifies this in the vigorous verse of "The Poet" (*The Seven Deadly Sins and Other Verses*).

*Poetry Militant* also deals with aspects of the author's own technique. He defends his

practice of personification and, by implication, the frequency of classical allusion it entails, and he explains his preference for "the fourteen syllabled line of Anglo-Saxon and early English poetry" which he uses almost exclusively in his first three books. Urging extreme simplicity of form as a means of making the poet "cultivate his intellect as well as his emotions", he claims for this medium that it

compels its user to confine himself to the matter in hand, it prunes undue tendency to mere ornamentation, and it brings to the ears of its readers a chaste and lofty music, subtly low in pitch perhaps, but only so because it fittingly, that is to say, artistically, subordinates the call of the verbal music to the more important call of the thought-motif and the spiritual theme.

In practice he divides it into two lines alternatively rhyming with another similarly divided. "Often," says A. G. Stephens, "he is cramped by his crustean stanza."

*Dawnward?*, with the well-known sonnet "Australia" as a poem localizing and indeed summarizing what follows, is a series of poems of sociological import, with a democratic emphasis, but tempering hope with warning:

*Content with Freedom's forms, shall we  
Real tyranny caress,  
Through sybaritic apathy  
Or mad forgetfulness?*

Even "Cupid", revealed as the idealized symbol of procreation, is shown as potent for evil as well as for good:

*At times I urge to noble ways,  
At times for evil strive:  
But reckless eye for good or base  
If but the race survive.*

"Hate" has its uses, too:

*When Freedom's legions, wearied, nod,  
Relentless on I push.  
Although my sister, Love, is God,  
I am the burning bush.*

The venality of "The Press", the corrupting influences of "The City", the paralysing effect of "Compromise"—these and such themes of contemporary life are searchingly dealt with. The key-note of the whole series, sounded in "Young Democracy", is

*That each shall share what all men sow:  
That colour, caste's a lie:  
That man is God, however low—  
Is man, however high.*

In *The Silent Land* and *Dominions of the Boundary* the poet turns from sociological matters to realms of the metaphysical, the mystical, and even the occult. O'Dowd's "Silent Land" is rather like Emerson's "Oversoul" in his essay of that title—"that great nature in which we rest as the earth lies in the soft arms of the atmosphere, that Unity, that Over-Soul, within which every man's particular being is contained and made one with all other."

*All men live here, but know it not,  
Wise, foolish, leader, led,  
The saint, the sinner, and the sot—  
The living and the dead.*

Thence it follows

*That where a wrong is done to men  
Whate'er their race or birth  
The wound is felt again, again  
By every man on earth.*

Mystically and more deeply than in manifestations of fact we inherit the primordial past and the achievements of the great in all ages:

*Our moments, bright or sad, are ports  
Whereto some old ship brings  
A smile, a sigh from sylvan courts  
Of prehistoric kings.*

There are lavish variations of the theme, from the influences that "linger round the artist" to "the little lightnings that effect the nuptials of a cell". The poet does not hesitate to use, together with the evocation of classic history, challenging imagery drawn from our own everyday life, such as "inspiration's conduit-pipes" and the idea of the present as "a living phonograph" reproducing genius of the past, though he concludes on the note that our sensitiveness to the silent sources tends to be dulled nowadays by the dogmatism of "precisian pundits" and the "trumpet blare of common-sense".

Again O'Dowd goes to Church traditions for his title in *Dominions of the Boundary*; for the term "dominions", as used here, has not a geographical meaning but a theological one, denoting one of the "choirs" of a hierarchy of celestial spirits. Though he rationalistically rejects orthodox religious doctrine, he makes use here of religious symbolry for the ascent of his imagination beyond, without superseding, intellectual inquiry. In "Mystic" he suggests that our senses are "more than five", and that though dogma may be wrong, the religious essence is permanent:

*And the mystic who sees the star-folk throng  
Where we but the noonday blue  
Knows no religion yet was wrong  
And never a myth untrue.*

Thus the gods still exist. Some of the poems have their names for titles. Vulcan symbolizes not only labour and force but also

*The chained Divinity that grieves  
Behind the brows of Crime.*

Bacchus is reclaimed from the common association of his name with mere revelry to be the Dionysus of inspiration and ecstasy:

*All that in Love ye cannot buy,  
In genius baffling prayer,  
In Art beyond the measuring eye,  
Is immanent Bacchus there.*

Hermes, Juno, Athena, Mnemosyne, Isis, similarly become names, as indicated by the

preliminary quotation from Edgar Allan Poe typifying "vast formless things that shift the scenery to and fro".

In *The Seven Deadly Sins and Other Verses* the customary four-line stanza is almost entirely discarded. About half the book consists of sonnets and the other half of miscellaneous verses of various forms. The fourteen sonnets giving the book its title are paired, one denouncing and one defending each of the sins. The opening one, for example, begins its indictment of Pride with the line, "You bade the Morning Star betray the light", and the response of Pride commences, "Into the ape I breathed, and you were men." The distinctive use which O'Dowd makes of the form, apart from the title-sequence, is notably illustrated in "The Cow". In effect it is an ironically veiled comment on the sacrifice of youth to the needs of dairy-farming, which it deftly likens to the worship of the animal in the ritual of ancient and oriental religions. Another fixed form used is the Chant Royal, having for its subject and refrain "The rankers of the Bottom Dog brigade." Several lyrics of the more playful sort indicate that the author's habitual seriousness inhibits the lighter graces.

In *Alma Venus* the form changes to heroic couplets, traversing the hope and mystery of love,

*Whose rhythms run  
Alike where midge pursues his swift romance,  
Or grave stars cluster for their midnight dance.*

Among the other poems in the same book, "An Ode to Sydney" is notable for its swinging declamatory quality.

For *The Bush* O'Dowd shaped a ten-line stanza, having something of the effect of the sonnet form but freer. It is in this work, consequently, that his verse is most flexible. The sixty-seven stanzas expand the theme of the sonnet "Australia"—the inheritance and destiny of its people, envisaged through its naturalistic appearances against the entire background of history. The poet wonders (addressing the bush) whether "the spell, the mystery that like a haze about your silence clings" foretells a generation "treading the vestibule of Golden Ages", or shall "pensive guide us down somnolent Decay's ravine to rest?" Perhaps, even, he suggests, Australia may be to the future what ancient Troy seems today. Six stanzas, with a faintly playful flavour, mention Australian personages, places, and events, as having for the future that possible glamour of ancient things, just as, perhaps, time will invest with romance ordinary present-day occupations:

*The miner cradling washdirt by the creek,  
Or pulled through darkness dripping to the plat:  
The navy boring tunnels through the peak:  
The farmer grubbing boxtrees on the flat.*

Here, as throughout his work, the poet finds omens mixed with auguries, and exhorts us to effort toward the high fulfilment he visualizes.

*Where is Australia, singer, do you know?  
These sordid farms and joyless factories,  
Mephitic mines and lanes of pallid woe?  
Those ugly towns and cities such as these  
With incense sick to all unworthy power,  
And all old sin in full malignant flower?  
No! to her bourn her children still are faring:  
She is a Temple that we are to build:  
For her the ages have been long preparing:  
She is a prophecy to be fulfilled!*

The prose "Fantasies" are digressive meditations in a rhapsodic vein.

**O'Dwyer, Joseph Henry**

*Poetry*

Poems. (Melb., Hawthorn Press.) 1941.

The Trojan Doom. 1941.

The Turning Year: Wood-engravings by Allan Jordon. (Melb., Hawthorn Press.) 1944.

**O'Farrell, J. See** Farrell, John.

**O'Ferrall, Ernest**

*Fiction*

Bodger and the Boarders: A Book of Short Stories. Illust. by Percy Lindsay. (Syd., N.S.W. Bookstall.) 1921.

Another ed. 1922.

Stories by Kodak. Illust. by David Low. (Syd., Endeavour Press.) 1933.

*Poetry*

Odd Jobs. Illust. (Syd., Art in Australia.) 1928.  
Included in *Bulletin Book* (1920).

Ernest Francis O'Ferrall was born in 1881 at Melbourne, educated at a Christian Brothers' College, and joined the staff of the *Bulletin* at Sydney in 1907. He became well known as a writer of stories under his pen-name of "Kodak". His journalistic career was preceded by some years of commercial experience, cognate associations of which provide much of the material of *Bodger and the Boarders*. His stories in general are concerned with city life, with whimsical situations made believable by the natural humour of the circumstances and an easy narrative manner.

**Offer, Paul**

*Fiction*

The Opposites. (Syd., the author.) 1930.

**O'Flaherty, Elizabeth. See** Winstanley, Elizabeth.

**Ogilvie, Elizabeth May**

*Fiction*

Rowan Head. (Syd., Australasian Publ. Co., in assoc. with Harrap.) 1950.

First published in the United States in 1949.

**Ogilvie, Will H.***Fiction*

The Honour of the Station. (Lond., Holden & Hardingham.) 1914.

Comprises short stories and sketches of station life, mainly in Queensland, and partly in New South Wales and Victoria.

*Poetry*

Fair Girls and Gray Horses; With Other Verses. (Syd., Bulletin Newspaper Co.) 1898.

Reprinted 1899, 1901, 1905.

Another ed (Syd., Angus & Robertson.) 1906. (Commonwealth Series)

Engl. ed. (Lond., Simpkin, Marshall.) 1907.

Reissued (Lond., Milford.) 1913.

Another ed. (Syd., Angus & Robertson.) 1930. (Platypus Series.)

Another ed. (Syd., Angus & Robertson.) 1938.

Hearts of Gold and Other Verses. (Syd., Bulletin Newspaper Co.) 1903.

Another ed. (Syd., Angus & Robertson.) 1912. (Commonwealth Series)

Another ed. (Syd., Angus & Robertson.) 1930. (Platypus Series)

Rainbows and Witches. (Lond., Mathews.) 1907. (Vigo Cabinet Series.)

In Pentland Wine, included in *Pentland Walks*, ed. by R. Cochrane. (Edin., A. Elliott.) 1908.

Whaup o' the Rede: A Ballad of the Border Raiders. (Dalbeattie, Fraser; Lond., Simpkin, Marshall.) 1909.

Another ed., illust. by Tom Scott. (Lond., Simpkin, Marshall.) 1909.

The Land We Love. (Glasgow, Fraser, Asher.) 1910.

The Overlander and Other Verses. (Glasgow, Fraser, Asher.) 1913.

The Australian and Other Verses. (Syd., Angus & Robertson.) 1916.

*Published by Constable, London, unless otherwise stated:*

Galloping Shoes. 1922.

Scattered Scarlet. 1923.

Over the Grass. 1925.

Hunting Rhymes. 1927.

A Handful of Leather. 1928.

These Constable publications illust. by Lionel Edwards.

A Clean Wind Blowing: Songs of the Out-of-Doors. Illust. by J. M. Sale. 1930.

Collected Sporting Verse. 1932.

Cheap issues of these English publications appeared in 1933.

Saddles Again. Illust. by Olive Whitmore. (Lond., Duckworth.) 1937.

From Sunset to Dawn. (Syd., Angus & Robertson.) 1946.

Other details in *Serie's Bibliography*.

William Henry Ogilvie was born at Kelso, Scotland, in 1869, came to Australia in 1889, and returned to his native land in 1901. His Australian experience included droving, horse-breaking, and various kinds of bush work. It was the period of the vogue of the bush balladists, and he was one of the most prolific of them, though his adept verse tends to substitute for their colloquial familiarity and rhythmic

heartiness a more polite strain and a correspondingly conventional romanticism. In Scotland he has continued to write poems on Australian themes. He has described his bush experience in *My Life in the Open* (1908).

**Ogilvy, Arthur James ("A.J.O.")***Fiction*

Sullivan & Co., by A. J. O. (Hobart, Clipper print.) 1905.

The Ape Man, by A. J. O. (Hobart, Daily Post.) 1913.

*Poetry*

Charades, Acrostics and Epigrams, by A.J.O. (Hobart, Clipper print.) 1907.

Ogilvy was sometime vice-president of the Land Nationalization Society (London). He wrote a number of works on land economics, including *The Third Factor in Production* (with introd. by A. R. Wallace) (1898), *Land Nationalization* (1898), and *The Elements of Darwinism*.

**O'Hara, J. B.***Poetry*

Songs of the South. (Lond., Ward Lock; Melb., Melville, Mullen & Slade.) 1891.

Songs of the South. Second Series: The Wild White Man, and Other Poems. (Lond., Ward Lock.) 1895.

Lyrics of Nature. (Melb., Melville, Mullen & Slade.) 1899.

A Book of Sonnets. (Melb., Melville & Mullen.) 1902.

Odes and Lyrics. (Melb., Melville & Mullen.) 1906.

Calypso and Other Poems. (Melb., Melville & Mullen.) 1912.

The Poems of John Bernard O'Hara: A Selection. (Melb., Vidler.) 1918.

At Eventide: New Poems. (Melb., Vidler.) 1922.

Sonnets and Rondels. (Melb., Vidler.) 1925.

John Bernard O'Hara, born at Bendigo, Victoria, in 1862, graduated in Arts at the University of Melbourne in 1885, and in the following year became lecturer in mathematics and physics at Ormond College. In 1889 he established the South Melbourne College and was headmaster until 1917. He died in 1927. In 1880 he won a prize for a poem in a competition connected with the Melbourne Industrial Exhibition. His work has a smooth melodiousness at its best in some of his always carefully finished sonnets, and in the quicker but controlled movement of simple meditative lyrics.

**O'Hara, Patrick Knight***Poetry*

The Maid of Millewa: An Australian Poem. (Melb., Dunn & Collins.) 1878.

The Maid of Millewa: An Australian Poem. Canto the Second. (Melb., A. H. Massina.) 1879.

"Oland, John". See Hepburn, Edith.

**Old, John Mitchell**

*Poetry*

The Voices of the Plains. (Bendigo, Vic., the author.) 1947.

"Old Boomerang". See Houlding, John Richard.

Old Bush Songs, The. See under Paterson, A. B.

"Old Cheltonian, An, R.H.". See Hingston, Mrs R.

"Old Colonist, An"

*Fiction*

The Battle of the Yarra. (Melb., McCarron, Bird.) 1883.

"Old Contemptible, An". See Graves, C. W.

Old Convict Days. See under Becke, Louis.

"Old Digger, An". See Head, H.

"Old Identity, An". See Walker, Thomas.

Old Roof-tree, The. See under Martin, Catherine.

"Old Saltbush". See Smith, Walter.

"Old Smoker, An"

*Poetry*

A Poem on Tobacco, etc. (Melb., F. Watmuff.) 1872.

Old Wayfarer's Poems for Simple Folk. See under Newnham, William.

**O'Leary, Patrick Ignatius**

*Anthology*

The Bread and Cheese Book: A Selection of Verses. Edited by P. I. O'Leary. (Melb., Bread & Cheese Club.) 1939.

Poems by Roderic Quinn, E. J. Brady, Shaw Neilson, "Jim Grahame", Edward Harrington, J. A. Allan, and T. V. Tierney.

*Poetry*

Romance and Other Verses. Illust. (Melb., A. McCubbin.) 1921.

O'Leary was editor of the *Advocate*, Melbourne. He died in 1944.

**O'Leary, Shawn**

*Poetry*

Spikenard and Bayonet. (Melb., Bread & Cheese Club.) 1941.

Shawn Hamilton O'Leary was born at Ipswich, Queensland, in 1916, and served in

the Pacific zone and in the Middle East in the second world war. His book of twenty poems, none of which is lengthy, reflects that experience, most grimly in "The Bayonet", a realistic description of training in the use of that weapon. The form of the verses shows a proficiency ranging from the sonnet to unrhymed free verse.

**Olio:** Original Poems, Charades and Acrostics, by South Australians; Also, Key to "Silver Wattle". (Adel., W. K. Thomas.) 1880.  
See under entry for Silver Wattle (1879).

**Oliphant, Ernest Henry Clark**

*Poetry*

Lyrics, Religious and Irreligious. (Korumburra, Vic., the author.) 1895.

Ernest Henry Clark Oliphant was an authority on Elizabethan literature, his chief works being the *Plays, Beaumont and Fletcher* (1927), *Shakespeare and His Fellow Dramatists* (1929), and *Elizabethan Dramatists other than Shakespeare* (1931). He was the author of two unpublished plays, "The Taint" (1915) and "The Superior Race" (1916). Born at Melbourne in 1862, Oliphant studied abroad and on return to Australia he took up journalism. He acted as visiting Professor in American universities from 1928 to 1931 and in 1933 was appointed a Special Lecturer in English in the Melbourne University. He died in 1936.

**Oliver, Elsie J. T.**

*Poetry*

Just Verses. (Melb., Fraser & Jenkinson.) 1936.

**Oliver, R. Mill**

*Poetry*

Verses by a Soldier "Over There". (San Francisco, J. J. Newbigin.) 1918.

**Oliver, T. B.**

*Drama*

Ovina: An original Pastoral Absurdity in Two Acts. (Adel., Carey, Page.) 1884.

*Poetry*

Fair Adelaide. (Queenstown, S.A.) 189-.

The City of Churches. (Queenstown, S.A.) 189-.

**O'Mahony, E. ("Elizabeth Trent")**

*Fiction*

Kathryn. (Lond., Heath, Cranton.) 1916.

An Insidious Passion. (Adel., Gillingham.) 1925.  
Engl. ed. (Lond., Stockwell.) n.d.

**O'Malley, Mrs King**

*Poetry*

Austral Land [and Australia: Two Short Poems]. (No imprint.) n.d.

**O'Mara, S. M. A.**

*Fiction*

Eva's Heritage; A Tale of Old Sydney. (Syd., E. J. Dwyer.) 1914.

On a Red Sandhill. *See under* Smith, Emma.

"One-horse Squatter". *See* Kilsby, Frederick William.

O'Neill, Augusta (*Mrs* Henry O'Neill)

*Fiction*

Faithful unto Death. (Newcastle, N.S.W., Herald.) 1886.

O'Neill, C. T.

*Poetry*

Soldiers' Poems. (Melb., C. T. O'Neill.) 1917.

O'Neill, George

*Biography*

Life of the Reverend Julian Edmund Tenison Woods, 1832-89. (Syd., Pellegrini.) 1929.  
Contains references to Adam Lindsay Gordon.

O'Neill, Lydia M. D.

*Poetry*

Dinkum Aussie and Other Poems. (Brisb., Watson Ferguson.) 1924.

"Oolilee". *See* Byrne, Susannah Alice.

"Opal". *See* Booth, Heber Hedley.

"Opie Staite"

*Poetry*

Smith, Brown, Jones and Robinson, with Number one, and Limited liability. (Melb., Wilson & Mackinnon.) 1862.

"Orb". *See* Brazier, Amos William.

Ord, Hugh

*Poetry*

Stray Verses. (Hamilton, Vic., Dobson.) 1910.  
Poems. (Melb., the author.) 1936.

O'Reilly, Bernard

*Descriptive*

Green Mountains and Cullenbenbong. (Brisb., Smith & Paterson.) 1949.  
*Green Mountains* was first published in 1940, and *Cullenbenbong* in 1944.

*Fiction*

Wild River. (Syd., Cassell.) 1949.

O'Reilly, Dowell

*Criticism*

Dowell O'Reilly From His Letters. Ed. by his wife. (Syd., Angus & Robertson; Lond., Simpkin Marshall.) 1927.

*Fiction*

Tears and Triumph. (Syd., Beatty, Richardson.) 1913.

Another ed. was published at Lindfield by the author.

Five Corners. (Syd., Beatty, Richardson.) 1920.

The Prose and Verse of Dowell O'Reilly. (Syd., Angus & Robertson.) 1924.

With preface signed "D.G.F." Includes *Tears and Triumph* and *Five Corners*.

*Poetry*

A Fragment, by D. (Syd., no imprint.) 1884.

Australian Poems, by D. (Syd., W. M. Maclardy.) 1884.

A Pedlar's Pack. (Syd., W. M. Maclardy.) 1888.  
Includes two prose pieces.

The Prose and Verse of Dowell O'Reilly. (Syd., Angus & Robertson.) 1924.

Contains poems not previously printed in *A Pedlar's Pack* or in *Australian Poems*.

Dowell Philip O'Reilly, son of the Reverend Canon O'Reilly—an account of whom is contained in A. B. Piddington's *Worshipful Masters* (1929)—was born at Sydney in 1865 and educated at Sydney Grammar School, and was afterwards a school-teacher. From 1894 till 1898 he was a member of the New South Wales parliament, then became assistant master at Sydney Grammar School until 1909. He stood for parliament again in 1910 but was unsuccessful. Thereafter he was an officer of the Federal Taxation department at Sydney until his death in 1923. Of the three children of his marriage in 1895 to Eleanor McCulloch, who predeceased him, one is the novelist, Eleanor Dark. In 1917 he married his cousin—Marie Miles. *Dowell O'Reilly From His Letters* contains his correspondence with her during a number of years previously. It is a mature mixture of realism and idealism, elaborating his ideas on human relations, politics, literature and life generally, some of which are embodied also in his imaginative writings.

Commenting on the smallness of his output, O'Reilly speaks of the care he took with his writing. The result is a prose of balanced ease and sharpness. His longest work, consisting of about seventy pages, is *Tears and Triumph*. In a kind of literary counterpoint, it interweaves with a woman's love-story the listener's reflections, which, wittily whimsical, trace the evolution of the maternal instinct and the emergence of the modern conception of womanhood. What he called his "horror of mother-suffering" takes another form in his portrayal of the crassness of "The 'Ta Ta' Woman". This ability to combine sympathy with an objective appreciation of ironic or even absurd situations is at its best in the story, "His Photo on the Wall". He carries it to the point of outright fun in "Bull Dogs" and "Mrs O'Callaghan" of the four "Out West" stories. His poetry moves on a level of quiet meditation, exemplified in his sonnets, "Faith, Love and Death", "Sea Grief" and "A Sea Lover".

O'Reilly, Eleanor. *See* Dark, Eleanor.

O'Reilly, John Boyle

*Fiction*

Moondyne: A Story of the Underworld. (Boston, Roberts Bros.) 1879.

Another American ed., entitled *Moondyne Joe*. (Philad., H. L. Kilner.) n.d.

Aust. ed., with sub-title *A Story of Life in Western Australia* (Melb., G. Robertson.) 1880

Another ed. (Lond., Routledge.) 1889.

The Golden Secret: A Tale of Bush and Convict Life in Western Australia. [Anon.] (Melb., Cole; printed in England.) 1887.

Reprints the Moondyne (i.e., first) section of *Moondyne*. Another issue entitled *The Golden Secret, or Bond and Free*. (Melb.) n.d.

A portion of the early chapters is included at the end of *Who Killed William Staunton as told by Guy Harlowe* (Melb., Cole.) 189-.

*Poetry*

Songs from the Southern Seas, and Other Poems. (Boston, Roberts Bros.), 1873.

Songs, Legends and Ballads. (Boston, Pilot Publ. Co.) 1882.

Life of John Boyle O'Reilly by J. J. Roche: With Complete Poems and Speeches. Ed. by Mrs J. B. O'Reilly. (N.Y., Cassell.) 1891.

Engl. ed. (Lond., Unwin.) 1891.

John Boyle O'Reilly was born in Ireland in 1844. Transported after trial by a court-martial for treasonable activities as a Fenian while in the 10th Hussars, he arrived in Western Australia in January 1868. In February 1869 he escaped and voyaged on a whaling vessel to the United States, where he became well known as a writer and lecturer and for fifteen years edited the *Pilot*. He was the first poet and novelist connected with Western Australia. In verse which is thoughtful and competent but of no high distinction he describes some local scenes, though he is among the earlier writers who generalize Australian birds as songless and its flowers as scentless. Descriptions of the bush occur also in *Moondyne*, together with references to the life of the convicts. The book takes its title from the name given to one of them by the aborigines. He escapes and, winning their confidence, learns from them of a rich find of gold. This enables him to return to England as a wealthy man and, under the name of Wyville, to effect prison reforms there. Once more in Western Australia, he brings about similar benefits for the convicts, and dies heroically in a bushfire. In all this the work relies largely on the machinery of the lesser fiction of the time with which it ranks.

O'Reilly, M. J. ("Mulga Mick")

*Poetry*

The Pinnacle Road and Other verses. Illust. (Hobart, the author.) 1936.

Author of reminiscences, *Bowyangs and Boomerangs* (1944).

O'Reilly, Maurice J.

*Poetry*

Poems. (Lond., Sands.) 1920.

O'Reilly, Rose

*Poetry*

Half-a-Dozen Attempts at Versification by R.O. (Syd., Fuller's Printing.) 1886.

According to Serle's *Bibliography* this was also attributed to Thomas John O'Reilly.

O'Reilly, Thomas John. *See under* O'Reilly, Rose.

"Oriol". *See* Sandes, John.

Orr, Andrew

*Poetry*

The Feast of Reason. (Ballarat, Vic., Baxter & Stubbs.) 1907.

Osborn, Andrew Rule, and Gwillim, Arthur Edward

*Criticism*

Lyrics, English and Australasian: An Introduction to the Study of Lyrics, Odes and Sonnets. (Melb., Whitcombe & Tombs.) 1918.

"Osborn, Francis". *See* Lofting, Hilary Francis Joseph.

Osborne, Ernest

*Fiction*

The Plantation Manager. Illust. by Percy Lindsay. (Syd., N.S.W. Bookstall.) 1923.

The Copra Trader. Illust. by Percy Lindsay. (Syd., N.S.W. Bookstall.) 1924.

South Sea Salvage. Illust. by Percy Lindsay. (Syd., N.S.W. Bookstall.) 1926.

Captain Bill. (Syd., Frank Johnson.) 1942.

A New Guinea Abduction. (Syd., Frank Johnson.) 1942.

Storm Waifs: A Thrilling Story of the Sea. (Syd., Associated General Publications.) 1945.

Author of "Creatures of Impulse", "Squaring Accounts" and "Reginald's Wife".

Osborne, Mary Elizabeth. *See* Wilkinson, Mary Elizabeth.

Osborne, William Alexander

*Essays*

Essays and Literary Sketches. (Melb., Lothian.) 1943.

Essays and Studies. (Melb., Lothian.) 1946.

*Poetry*

The Laboratory and Other Poems. (Melb., Lothian.) 1907.

Osborne was Professor of Physiology and Dean of the Faculty of Medicine in the University of Melbourne, retiring in 1938. His other works include *Elements of Animal Physiology* (1910), *William Sutherland* (1920), *Elements of Pharmacology* (1927), *The Visitor to Australia* (1934), *A Primer of Dietetics* (various editions), and other scientific writings.

**Osborne, William Hamilton**

*Fiction*

Catspaw. (Syd., N.S.W. Bookstall.) 1913.

**Osbourne, Norman S.**

*Poetry*

Cogitation under a Barrell. (Melb., Fitchett Bros.) 1908.

Prose and verse.

Author of *Stories of Great Musicians* (1908), and *Polly Hendron Cogitations Concerning Sub-consciousness* (1925).

**O'Shanassy, Mary.** *See* Marlowe, Mary.

**Osmond, Sophie**

*Fiction*

Dulgabeena: An Australian Story. (Melb., Pater & Knapton.) 1894.

Snags: A Story of the Shearing Strike. (Melb., Pater & Knapton.) 1895.

The Foot of the Rainbow: A Fantasy; [added] The Wattle Blossom. (Melb., J. W. Knapton.) 1896.

An Australian Wooing: A Story of Trade, a Gold-mine and a Ghost. (Letchworth, Eng., Garden City Press.) 1916.

Ponga Bay: A Story of old New Zealand. (Lond., Hutchinson.) 1922.

**O'Sullivan, Edward William**

*Essays*

Under the Southern Cross: Australian Sketches, Stories and Speeches. (Syd., W. Brooks.) 1906.

*Fiction*

Esperanza: A Tale of Three Colonies. (Syd., Hammond & Co.) 189-.

Author of *Social, Industrial, Political, and Co-operative Associations in New South Wales* (1892).

**O'Sully, Leslie F.**

*Fiction*

Cattle Thieves' Honour. (Syd., Transport Publ. Co.) 1945.

Published with *Guns for a Gambler*, by Bryan B. Barron.

**'Ot Dawg.** [Anon.] (Syd., N.S.W. Bookstall.) 1944.

Fiction.

**Our Christmas Budget.** *See under* Stephen, Harold.

**Our Exhibition Annual.** *See under* Stephen, Harold.

**Out of the West.** *See under* Pollard, James.

**Outhwaite, Ida Sherbourne** (*Mrs* A. G. Outhwaite, *née* Rentoul)

*Poetry*

A Bunch of Wild Flowers. Illust. by the author. (Syd., Angus & Robertson.) 1933.

Various editions.

Mrs A. G. Outhwaite has used the pen-names Ida Rentoul and Ida Rentoul Outhwaite. She is a daughter of the late Reverend Dr J. L. Rentoul, and has written and illustrated fairy books for children, including some by her sister, Annie Rentoul.

**"Outlaw, The".** *See* L'Hotelier, Alf.

**Over the Sea.** *See under* Martin, Arthur Patchett.

**Overbury, E. J.**

*Poetry*

Bush Poems. (Creswick, Vic., Advertiser) 1865.

**Overbury, Margaret** ("Mary A. Overbury")

*Poetry*

The Sower and Other Verses, by Mary A. Overbury. Illust. (Adel., Hassell Press.) 1926.

Mary A. Overbury, with H. E. Fuller, was joint author of *History of the S.A. Society of Arts, 1856-1931* (1933)

**"Overlander"**

*Fiction*

Australian Sketches. Illust. (Melb., Kemp & Boyce.) 1888.

Preface is signed "A.E.".

**Owen, Harrison**

*Fiction*

The Mount Marunga Mystery. (Syd., N.S.W. Bookstall.) 1919.

*Poetry*

Tommyrot Rhymes, for Children and Grown-ups Who Ought to Know Better. (Melb., McCubbin.) 1923.

Owen was born at Geelong, Victoria, in 1890. He became a journalist, and went to England, where he wrote plays which were successful on the London stage, including *The Gentleman in Waiting* (1925), *The Happy Husband* (1927), and *Dr Pygmalion* (1932). He also wrote *The Playwright's Craft* (1947). He now resides in Victoria.

**Owen, John Wellington**

*Poetry*

An Old-Katholick Sermon. (No imprint.) 1901.

**Oxford Book of Australasian Verse, The.** *See under* Murdoch, Walter.

**"Oxmead".** *See* Hayward, Charles W.

**"Oyster, An".** *See* Boyes, W. Watson.



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**"Paddy Melon".** See Needham, Harmon Montfort.

**"Pagani"**

*Fiction*

The Kingdom of Wowse. (Melb., National Press.) 1918.

**Paige, Ethel C. M.**

*Fiction*

Strange Experience of Tina Malone, the Girl Who Heard Voices. (Syd., Waverley Book Co.) 1922.

**Pain, Kathleen**

*Fiction*

When Adam Tempted Eve. (Syd., N.S.W. Bookstall.) 1919.

**Palk, Arthur Joseph**

*Fiction*

The Black Kangaroo. (Syd., Condor Publications.) 1943.

**Palmer, Edward**

*Biography*

Early Days in North Queensland. (Syd., Angus & Robertson.) 1903.

Contains some poems.

**Palmer, Edward Vance.** See Palmer, Vance.

**Palmer, Emily Hemans.** See Bulcock, Emily Hemans.

**Palmer, Geoffrey**

*Fiction*

Spilt Ink. (Melb., Gill & Son.) 1933.

**Palmer, Nettie**

*Anthology*

An Australian Story-Book: A Selection from the Best Australian Short Stories Written in the 20th Century. Selected by Nettie Palmer. (Syd., Angus & Robertson.) 1928.

The authors are Katharine Susannah Prichard, Cecil Mann, Jack McLaren, Dowell O'Reilly, Lilian Goode, Charles Gilmour, Nina Lowe, H. E. Riemann, G. M. Turnbull, Zora Cross, Vance Palmer, Mary Simpson ("Weeroona"), Lance Skuthorpe, Bernard Cronin, Frederick T. Macartney, W. G. Brown, Horton Brooks, Myra Morris, W. D. Flannery, M. L. Skinner, J. H. M. Abbott, Randolph Bedford, and Henry Lawson.

*Biography*

Fourteen Years: Extracts from a Private Journal 1925-1939. Illust. (Melb., Meanjin Press.) 1948.

*Criticism*

Modern Australian Literature, 1900-1923. (Melb., Lothian.) 1924.

Henry Handel Richardson: A Study. (Syd., Angus & Robertson.) 1950.

*Essays*

Talking It Over. (Syd., Angus & Robertson.) 1932.

*Poetry*

The South Wind. (Lond., John G. Wilson.) 1914.

Shadowy Paths. (Lond., Euston Press.) 1915.

Nettie Palmer, whose writings are published under that name, was, before her marriage to Vance Palmer (q.v.) in 1914, Janet Gertrude Higgins. She was born at Bendigo, Victoria, in 1885, and educated in Melbourne at the Presbyterian Ladies' College and the University, where she took her M.A. degree in 1909. After some years in London, Paris, and Berlin she returned to Australia, where she has since resided, with intervals abroad. She has delivered Commonwealth Literary Fund courses of university lectures in Australian literature and lectures on Australian life and history to "new Australians" for the Melbourne University Extension Board. Though she has not continued writing poetry, her work in that medium has the sure sense of form and convincing easiness sustained in "The Flute", which is used as a poem to Serle's *Anthology*. Besides her critical writings in other journals, she for some years reviewed current Australian works for *All About Books*. The small volume, *Modern Australian Literature, 1900-1923* was awarded the prize offered by the Lothian Publishing Company for an essay on the subject. Her study of Henry Handel Richardson includes some personal recollections of and correspondence with that author. *Talking It Over* consists mainly of articles reprinted, with revisions, from various Australian periodicals, some on literary topics. *Fourteen Years* is a selection, covering the years from 1925 to 1939, from her private journal. It gives, in an engaging conversational style, facts and impressions resulting from her contact, both at home and abroad, with people of importance, mainly in the sphere of letters. Nettie Palmer is author also of *Henry Bournes Higgins* (1931), a biography of her uncle, who was president of the Federal Arbitration Court.

**Palmer, Vance***Criticism*

- A. G. Stephens: His Life and Work. Ed. by Vance Palmer. (Melb., Robertson & Mullens.) 1941.

Frank Wilmot (Furnley Maurice). (Melb., Frank Wilmot Memorial Committee.) 1942.

*Drama*

The Black Horse and Other Plays. (Melb., Endacott.) 1924.

Hail Tomorrow: A Play in Four Acts. (Syd., Angus & Robertson.) 1947.

*Essays*

National Portraits. (Syd., Angus & Robertson.) 1940.

2nd ed. (Melb., Melbourne University Press.) 1948.

*Fiction*

The World of Men. (Lond., Euston Press.) 1915.

Stories.

The Shantykeeper's Daughter. Illust. by Percy Lindsay. (Syd., N.S.W. Bookstall.) 1920.

The Boss of Killara. Illust. by Percy Lindsay. (Syd., N.S.W. Bookstall.) 1922.

The Enchanted Island, by Rann Daly. (Lond., Hutchinson.) 1923.

The Outpost, by Rann Daly. (Lond., Hutchinson.) 1924.

Revised ed. entitled *Hurricane*, published under Palmer's own name. (Syd., Angus & Robertson.) 1935.

Cronulla: A Story of Station Life. (Syd., Angus & Robertson.) 1924.

The Man Hamilton. (Lond., Ward Lock.) 1928.

Men Are Human. (Lond., S. Paul.) 1930.

Third prize, *Bulletin* novel competition, 1929.

The Passage, (Lond., S. Paul.) 1930.

First prize, *Bulletin* novel competition, 1930.

Another ed. 1931. Australian Pocket Library ed. 1944.

Separate Lives. (Lond., S. Paul.) 1931.

Stories. Another ed. 1932.

Daybreak. (Lond., S. Paul.) 1932.

Another ed. 1933.

The Swayne Family. (Syd., Angus & Robertson.) 1934.

Melbourne Centenary prize novel. Engl. ed. (Lond., Aust. Book Co.) 1936.

Sea and Spinifex. (Syd., Shakespeare Head.) 1934.

Short stories. Includes "The Sea Hawk", which was awarded first prize in Melbourne Centenary short story competition.

Legend for Sanderson. (Syd., Angus & Robertson.) 1937.

Cyclone. (Syd., Angus & Robertson.) 1947.

Golconda. (Syd., Angus & Robertson.) 1948.

*Poetry*

The Forerunners. (Lond., Euston Press.) 1915.

The Camp. (Melb., Endacott.) 1920.

Edward Vance Palmer was born at Bundaberg, Queensland, in 1885, and was educated at the Ipswich Grammar School. After clerical and journalistic experience in Brisbane, followed by a period of freelance writing in London, he returned to Australia by way of Russia and Asia,

and gained a knowledge of Queensland station life as tutor and bookkeeper. A further period abroad included about five years in London and travel in North and South America. While in England in 1914 he married Janet Gertrude Higgins, since known by her writings as Nettie Palmer (q.v.). He served abroad with the A.I.F. in the first world war, and in the course of a subsequent sojourn in Europe lived for a while in Spain. Latterly he has resided in Melbourne, with extended visits to his native State of Queensland. For some years he has given radio talks on literary subjects for the national stations, which have also broadcast some of his plays. He was a member of the Advisory Board of the Commonwealth Literary Fund, and has delivered lectures on Australian Literature at several Australian universities in the courses sponsored by the Fund.

*The Enchanted Island* and *The Outpost* (the latter reprinted, after revision, as *Hurricane*) are coloured with the romantic associations of the island life which provides the setting of both. *The Shantykeeper's Daughter* and *The Boss of Killara* are of less importance in themselves than as a preparation for the later works, *Cronulla*, *The Man Hamilton*, and *Men Are Human*, which also show a successive development. As bush novels, the significance of these works in relation to the time of their publication consists of their natural acceptance of the outback scene for its contribution to the human interest, as contrasted with a tendency, which was then still current, to display local appurtenances for a specially Australian effect. The time had come to take the local scene for granted in the same way as rural life enters into the literature of older countries. In Palmer's books aspects of local life and places still kept their importance through his ability to crystallize them with an effect like poetry. "Bitter Springs", he says early in *Cronulla*, "was not a flourishing place. If you drove up to it in the daytime through the surrounding belts of mulga and sandalwood you would get the impression of a deserted homestead", and one of the incidental characters in the story emerges from his background, past and present, by the similar suggestiveness of the comment that the bushman in him "was gradually being overlaid by something smooth and urban, like a coat of paint on hardwood". Tempo and tone of the environment of *The Man Hamilton* are intimated in a sentence: "The cattle had left at dawn, stringing out over the barley-grass plain beyond the yards, and Steve had gone with them as far as the first camp." At the end of *Men Are Human*, McCurdie, ready to be picked up by the mailman in final departure from the place of his most precious associations, and having said good-bye to one of his old hands, "slowly made his way up to the homestead to wait for a cloud of dust on the skyline". These are brief examples of Palmer's atmospheric descriptions. His delineation of character, too, is descriptive rather than

intimately analytic. His treatment of important emotional situations, by contrast with his effective descriptive quality, is impaired—as M. Barnard Eldershaw remarks in *Essays in Australian Fiction*—by a “restraint which at times verges on inhibition”, so that, as suggested by the appraisal of his work there, he is more convincing when presenting relationships of a less intense sort, such as father and son (“a root theme of Palmer’s”), brothers and sisters, or friendship.

One outcome of this detachment is that Palmer avoids romanticizing the broad issues of his themes. He tells his story with an air that life is like that. In *The Man Hamilton*, the station-owner named in the title, who is in love with the governess at another property in the district, Nina Byrne, renounces his intention to start life afresh with her when he realizes the handicap this would impose especially on his half-caste son and also his wife, because of their mixed blood. McCurdie, in *Men Are Human*, is prepared to provide for the half-caste girl, Josie, and her prospective child of which his son, Boyd, is the father, so that Boyd may marry Barbara, but Boyd is thrown from a horse and killed, and McCurdie is left to uproot himself from his old station home and to join his second wife, who lives in and prefers the city. *Daybreak*, in the different rural setting of the mountain country of Victoria, closes with almost fatalistic acceptance of the end of Rossiter’s friendship for Sievright when the latter accidentally shoots himself. The action of this story occupies only one day, to which past events converge in a finely balanced picture of the place and its activities. *The Swayne Family*, Palmer’s only novel of urban life, with Melbourne as its scene, shows Digby Swayne’s family, secured by the prosperity he has achieved, breaking away in the manner of each new generation. “No conscious perversity on their part. Merely,” he realizes, “an indifference to everything I cared for, an instinct to cut all ties.”

Each of the novels of Queensland coastal life immediately catches the atmosphere of the seaboard through the interest of a clearly sequent narrative, and by glimpses ashore and afloat, as of the Barrier Reef, with “warmth of winter sunshine, tang of drying weed, pop and clack of unseen molluscs filling the air with myriad tiny noises”. In *The Passage*, Lew, eldest and the mainstay of the Callaway family, has at the end, after a disastrous marriage, the prospect of a happier future with his first love, Clem McNair, though for both of them the experience of the years between has had a chastening effect. Early in *Legend for Sanderson* old Sanderson dies, and his son, Neil, is inclined to deprecate the forceful waywardness for which his parent is remembered; but, after vicissitudes revealing the life of the seaport which is the centre of the action, Neil appreciatively accepts the friendship of the woman who was his father’s mistress, and who is endeavouring to have a

statue erected in the town to the memory of Sanderson. In the similar surroundings depicted in Palmer’s shortest novel, *Cyclone*, the conflict between Brian Donolly’s loyalty to his friend, Ross Halliday, and his obligations to his wife and family, ends with the death of Halliday in a cyclone. In *Golconda* the scene is still Queensland, but in the interior, where Golconda is the site of a rich silver-lead find. It is worked by a group of individual miners, who resist the proposals of commercial organizations to buy them out, though they are at last supplanted by this inevitable development. The story progresses by a distributed interest in the people on the field, showing the effect which the growth of the community has upon them. There is no unnatural emphasis on one or another of them, though Donovan, the union organizer, pushes his way to the fore.

Palmer’s short stories are a balanced product of his sensibility and restraint. Where the theme is tragic, it may be colourful, as in “The Sea Hawk”, or made interesting by its matter-of-fact concern, as in “The Birthday”. Often the process is that of an underlying parable, as when “The Jackass” reveals the circumstantial affinity of the schoolmaster with the tormented bird he rescues, or as in “The Casket”, telling how a conscientious craftsman is buried in a shoddy coffin. This touch of irony is a frequent but on the whole a slight flavour. When there is humour it is not broad but inclined to a sympathetic drollery, like that based on the bushman’s hallucination in “The Dragon”, or a mild facetiousness such as ensues from the secretive naming of a baby in “Mameluke”. The prose is smooth and controlled, yet as if the tales were being told orally, even though the diction is not in the special sense colloquial, and there is not the same noticeable intrusion of stock phrases as in the novels.

Palmer’s poetry formalizes the quality of his prose. It is clear and calm, though there are verses in ballad metres, such as “The Road to Roma Jail”. The longest poem, “The Camp”, in rhymed free verse, visualizes “the harsh and fugitive city” of tents in which are gathered “men from the bush and the coast, from the plough and the mine, massing to take their place in the long battle line”. One outcome of the problem which the poet here ponders is expressed in the war-haunted verses, “The Farmer Remembers the Somme”. He summarizes his general attitude to the human scene in “These Are My People”.

The book on the life and work of A. G. Stephens, and the Furnley Maurice monograph, are typical of the author’s knowledge of and active part in the Australian literary scene. *National Portraits* presents notable Australians and their achievements. The one-act plays in *The Black Horse and Other Plays* are all on bush themes, including a dramatization of one of Lawson’s stories. The animating spirit of *Hail Tomorrow* is proletarian, with the action opening at the time

of the shearers' strike in 1891, and ending on the eve of the departure of the Labour leader, William Lane, to South America to set up his experimental socialist community. Palmer is represented in *Best Australian One-Act Plays* (1937).

### Palotta, Grace

#### Fiction

A Viennese Romance, or The Life and Adventures of an Actress. (Melb., Edgerton & Moore.) 1906.

### Paltridge, Charles Cornelius

#### Poetry

Mopoke. 2nd ed. (No imprint.) 191-.

"Pam". See Pitt, Mark Augustine.

### Pankhurst, Adela Constantia May (Mrs T. Walsh)

#### Drama

Betrayed: A Play in Five Acts. (Melb., Fraser & Jenkinson.) 1917.

Adela Pankhurst was prominent in the suffragette movement in England. She was the wife of Tom Walsh, sometime secretary of the Seamen's Union. She also wrote *Pur Up the Sword* (Women's Peace Army, 1915), and *After the War, What? Being Papers on the Duties of Labor and the Unity and Morality of the Nations* (1917).

### Park, Margaret Robertson

#### Poetry

The Secret Joy. Illust. by Pixie O'Harris. (Brisb., Jackson & O'Sullivan.) 1941.

### Park, Ruth

#### Drama

The Uninvited Guest: A Comedy. (Syd., Angus & Robertson.) 1948.

Australian youth plays, junior series, number 7.

#### Fiction

The Harp in the South. (Syd., Angus & Robertson.) 1948.

*Sydney Morning Herald* prize-winning novel.

American ed. (Boston, Houghton Mifflin.) 1948.

English ed, illust. by James Phillips. (Lond., M. Joseph.) 1948.

Poor Man's Orange. (Syd., Angus & Robertson.) 1949.

Engl. ed (Lond., M. Joseph.) 1950.

Ruth Park (Mrs Darcy Niland) was born in New Zealand, where she trained as a school-teacher. The two novels comprise a sequence reflecting her familiarity, in the course of domicile changed to New South Wales, with Sydney slum life in "that great village of Surry Hills which clung to the proud skirts of Sydney like a ragged, dirty-nosed child". The central group is the family of Hughie Darcy and his wife, whose

mother in particular typifies the Irish origins suggested by the title, *The Harp in the South*. In *Poor Man's Orange* the action surrounds especially the vicissitudes of Dolour Darcy in this atmosphere through adolescence to alleviation of her troubles in the end by her marriage with Charlie Rothe, formerly husband of her dead sister, Roie. The cumulative effect of the two works is a facile realism which combines elements of frankness and sentimentality consistent with the life portrayed.

### Parke, Walter

#### Drama

Bobadil: A Comic Opera in Three Acts. Libretto by W. Parke. Composed by L. Searelle, with several lyrics by the composer. (Syd., J. Miller.) 1884.

Estrella: Opera Comique in Three Acts. Libretto by W. Parke. Music by L. Searelle. (Syd., Sands.) 1884.

### Parker, E. W.

#### Anthology

The Poets' Way. Ed. by E. W. Parker. (Melb., Longmans, Green (Collins Bros.)) 1941.

First published in this edition in Great Britain in 1938.

The Poets' Harvest. Selected by E. W. Parker. With additional Australian Poems. (Melb., Longmans, Green.) 1943.

### Parker, G. E.

#### Drama

The Great White King: Libretto of an Opera in Three Acts. (Colac, Vic., Brown & Holmes.) 1922.

#### Poetry

Poems and Lyrics. (Melb., Vidler.) 1929.

Parker, Mrs K. Langloh. See Stow, Catherine Somerville.

### Parkes, Sir Henry

#### Poetry

Stolen Moments: A Short Series of Poems. (Syd., J. Tegg.) 1842.

Murmurs of the Stream. (Syd., J. W. Waugh.) 1857.

Studies in Rhyme, with Notes, by Δ (Syd., J. Ferguson.) 1870.

The Beauteous Terrorist and Other Poems, by a Wanderer. (Melb., G. Robertson.) 1885.

Fragmentary Thoughts. (Syd., S. E. Lees.) 1889.

Sonnets and Other Verse. (Lond., K. Paul.) 1895.

The poetry of Henry Parkes has interest only for its connection with the first stages of Australian literature, which he helped to foster

through his newspaper, *Empire*, as well as otherwise, and for his importance in the earlier public life of New South Wales. He was born in Warwickshire, England, on 27th May 1815, had little schooling, and from an early age endured the hardships of poverty, while striving, as he grew up, to educate himself. In 1839 he came to Australia as an assisted immigrant, and after many vicissitudes, personal and in political life, became Premier of New South Wales and was knighted. He died on 27th April 1896. A fuller account of him will be found in Serle's *Dictionary of Australian Biography* and by reference to the source books mentioned there.

# **Parkes, Menie**

## *Poetry*

Poems. (Syd., Cunninghame.) 1866.

Author of *Reformatories and Reformatory Treatment in France*, tr. from the French (1868).

# **Parkes, Varney**

## *Fiction*

Aerial and Terrestrial Transit; An Inquiry Thereinto by a Paid Select Committee of Members of Parliament Elected by Members of Parliament: A Record of Their Distinguished Labours. (Syd., Dymock's.) 1895.

The author was a son of Sir Henry Parkes and sometime member of the New South Wales Parliament. He died in 1935 aged 78 years.

"Parlour Pinks". See Pitson, A. E.

# **"Parramatta"**

## *Drama*

A Didactic Play, "All's Well That Ends Well", the Nineteenth Century Version, by Parramatta, Shakespeare redivivus, received impressively in 1879. (Melb., W. H. Terry.) n.d.

# **Parry, Grace**

## *Fiction*

Eva Russell's Pledge. (Syd., Christian World.) 1905.

## *Poetry*

Korec: Greetings. (Syd., F. Clarke.) 1908.

# **Parry, Hubert Horace**

## *Poetry*

Girl of the West and Other Verses. (Syd., the author; printed by Halstead Printing Co.) 1935.

# **Partridge, Anthony**

## *Fiction*

The Kingdom of Heaven. (Melb., Melville & Mullen.) 1909.

# **Partridge, Eric**

## *Essays*

A Critical Medley: Essays and Studies. (Paris, Champion.) 1926.

Literary Sessions. (Lond., Scholartis Press.) 1932.

A Covey of Partridge. (Lond., Routledge.) 1937.

Journey to the Edge of Morning. 1946.

## *Fiction*

Glimpses, by Corrie Denison. (Lond., Scholartis Press.) 1928.

Partridge's authorship, acknowledged in a private list of his works, is confirmed in *A Covey of Partridge*.

Three Personal Records of the War, by R. H. Mottram, J. Easton and Eric Partridge. (Lond., Constable.) 1929.

Partridge writes his record under the name of "Frank Honeywood, Private".

Matter from the above books is reprinted in *A Covey of Partridge*. They relate variously to the author's early life and educational and wartime associations.

The Scene Is Changed. (Lond., Heritage.) 1932.

This work imaginatively suggests the social and political consequences, especially in England, if nearly all the male population were to die.

Eric Honeywood Partridge was born in New Zealand in 1894. In 1914 he began studies at the University of Queensland, interrupted in the following year by war service with the A.I.F. On his return he completed the Arts course with honours in English and French and won the State Travelling Scholarship of 1921. At Oxford in 1923 he gained the B.Litt. degree, and in 1924 took his M.A. degree at the University of Queensland. Back in England, he did tutorial work, was a master in English and French at Hulme Grammar School, Manchester, then junior lecturer in English at the Victoria University there. During 1926-7 he was lecturer in English at London University. In 1927 he established the Scholartis Press, which continued until 1935. Some particulars of its activities are contained in *The First Three Years* (1930). During the second world war he served in the British Army and Air Force. His writings pertain more especially to the scholastic field, in which, besides a comparative study of French literature, he is represented by a number of works relating to some less-known aspects of English letters. Later volumes embody his researches concerning the English language, particularly slang usages in England, America, and Australia. *Here There and Everywhere* (1950) consists of essays on language, including some writings in previous books. Works which he has edited include *Orion: An Epic Poem by R. H. Horne* (q.v.), *Journey to the Edge of Morning* touches the scepticism of modern awareness exemplified in contemporary writing, with considerations of comradeship, friendship, and love, pointing towards an intelligent faith of living. *A Covey of Partridge*, which the author describes as a "one-man anthology", consists of selections from his various kinds of writings, including verse, and some personal information is

added in an appendix headed "A Bio-Bibliographical Note". His writings are predominantly the product of domicile abroad.

**Partridge, Kate Margaret.** See "Partridge, Sydney".

**"Partridge, Sydney"** (Kate Margaret Partridge, Mrs H. E. Stone)

#### Fiction

**Rocky Section: An Australian Romance.** Illust. by E. H. Murray. (Brisb., Steele Rudd & Co.) 1907.

Another ed., illust. by D. H. Souter. (Syd., N.S.W. Bookstall.) 1911.

**Life's Wallaby.** (Norwood, Adel., Sydney Partridge.) 1908.

Short Stories. Another ed. (Syd., Yarul Press.) 1910.

**The Mystery of Wall's Hill,** by Cecil Raworth and Sydney Partridge. Illust. by Percy Lindsay. (Syd., N.S.W. Bookstall.) 1921.

#### Poetry

**The Lie and Other Linés.** (Adel., Koolinda Press.) 1913.

**The One Life and Other Verses,** by K. M. P. Stone. (Syd., H. E. Stone.) 1936.

**Pascoe, Medwyn D.**

#### Poetry

**The Sins of the Nations and the Errors of the Age: A Poem.** (Adel., Burmeister.) 1914.

**The Pilgrim of the Heart.** (Adel., Big Printing House.) 1917.

**Pascoe, William**

#### Poetry

**A Voice from the Golden City.** (Bendigo, Vic., Bolton Bros.) 1895.

**"Pat".** See Lyall, James Robert.

**Paterson, A. B.**

#### Anthology

*Published by Angus & Robertson, Sydney, unless otherwise stated:*

**The Old Bush Songs: Composed and Sung in the Bushranging, Digging and Overlanding Days.** Ed. by A. B. Paterson. 1905.

7th ed. 1930.

#### Fiction

**An Outback Marriage.** 1906.

**Three Elephant Power and Other Stories.** 1917.

**The Shearer's Colt.** 1936.

#### Poetry

**The Man from Snowy River, and Other Verses.** 1895.

Various editions. Engl. ed., with preface by Rolf Boldrewood. (Lond., Macmillan.) 1896.

**Rio Grande's Last Race and Other Verses.** 1902. Reprinted 1917 and 1924.

**Saltbush Bill, J.P., and Other Verses.** 1917.

**The Collected Verse of A. B. Paterson.** 1921.

Numerous reprints.

1951 ed. with introd. by Frederick T. Macartney.

**The Animals Noah Forgot.** Illust. by Norman Lindsay. (Syd., Endeavour Press.) 1933.

Some songs from *The Man from Snowy River*, including "The Bushman's Song" and "Last Week", have been set to music by E. P. Truman. "Daylight is Dying" music by Rene Goring-Thomas.

Andrew Barton Paterson was born at Narrambla, near Orange, New South Wales, on 17th February 1864, and was educated at the Sydney Grammar School. He qualified as a solicitor and practised that profession for some years, meanwhile writing verses relating to the life amidst which he had been brought up on Illalong, a station in the Yass district first owned and later managed by his father. The elder Paterson had contributed verse to early issues of the *Bulletin*, in which the son's verse became popular under the pen-name of "The Banjo". The immediate success of his poems when published in book form was described by the *Literary Year Book* as without parallel in Colonial literary annals, with a wider public than that of any English or American poet of the time except Kipling. Abandoning law for journalism, Paterson became a war correspondent in South Africa in 1899. Returning at the end of 1900, he went to China and then to London. In Australia again in 1902, he lectured on the Boer War, and in 1903 married Alice Walker, of Tenterville. He was successively editor of the *Sydney Evening News* (1904) and the *Sydney Town and Country Journal* (1907-8). Then for six years he was a pastoralist on the Upper Murrumbidgee. In the first world war he became an ambulance driver in France, and in 1916 was appointed Remount Officer to the A.I.F. in Egypt, with the rank of major. In 1919 he returned to Australia with his wife, who had been working for the British Red Cross in Egypt, and they settled with their two children in Sydney. In the New Year honours of 1939 he was made C.B.E. He died at Sydney on 5th February 1941.

Of the numerous writers of bush ballads, Paterson attained the greatest popularity and is the most representative. Perhaps—as Lawson suggested in a kind of verse debate in the *Bulletin* which they contrived—Paterson avoids the grimmer aspects of outback life, just as Lawson emphasizes them, but Paterson strikes a truer average. He catches the casual recklessness, the humour sometimes farcical and sometimes ironic, the quality of the inland scene, and in general the spirit of a time when Australian country life, though it had already developed its special characteristics, was still adventurous—the spirit of "The Old Australian Ways":

*But all our roads are new and strange,  
And through our blood there runs  
The vagabonding love of change  
That drove us westward of the range  
And westward of the suns.*

Typical of Paterson's narrative poetry is "The Man from Snowy River", the story of an exciting ride after wild bush horses for the sake of a thoroughbred that has escaped and joined the brumby mob, reclaimed through the skill of "a stripling on a small and weedy beast":

*And down by Kosciusko, where the pine-clad  
ridges raise  
Their torn and rugged battlements on high,  
Where the air is clear as crystal, and the white  
stars fairly blaze  
At midnight in the cold and frosty sky,  
And where around the Overflow the reed-beds  
sweep and sway  
To the breezes, and the rolling plains are wide,  
The man from Snowy River is a household  
word today,  
And the stockmen tell the story of his ride.*

Other poems of the kind are "Conroy's Gap", "How Gilbert Died", and "The Two Devines". Poems in ballad style which are more concerned with mood or picture and less actively with story interest include "On Kiley's Run", "The Travelling Post Office" and "Clancy of the Overflow":

*And the bush hath friends to meet him, and their  
kindly voices greet him  
In the murmur of the breezes and the river on  
its bars,  
And he sees the vision splendid of the sunlit plains  
extended,  
And at night the wondrous glory of the everlasting  
stars.*

A strain of easily fatalistic good-humour is one of the elements which give to these verses the quality of an Australian folk-lore, as in "A Bushman's Song":

*It was shift, boys, shift, for there wasn't the  
slightest doubt  
Their little landlord god and I would soon have  
fallen out;  
Was I to touch my hat to him?—was I his  
bloomin' dog?  
So I makes for up the country at the old jig-jog.*

Poems like "A Bush Christening", "The Man from Ironbark", and the "Saltbush Bill" escapades, are enlivened with a more outright humour, abounding in touches such as the description of Dandaloo as

*A township where life's total sum  
Is sleep, diversified with rum.*

Other diversions arise, such as a consequence in "Father Riley's Horse":

*So they buried Andy Regan, and they buried  
him to rights,  
In the graveyard at the back of Kiley's Hill;  
There were five and twenty mourners who had  
five and twenty fights,  
Till the very boldest fighters had their fill.*

There are flashes of essential poetry throughout Paterson's verse, lifting its generally less lofty intention. He soars with "Black Swans":

*O ye wild black swans, 'twere a world of wonder  
For a while to join in your westward flight,  
With the stars above and the dim earth under,  
Through the cooling air of the glorious night.  
As we swept along on our pinions winging,  
We should catch the chime of a church bell ringing,  
Or the distant note of a torrent singing,  
Or the far-off flash of a station light.*

He brings bush activities to life in vivid pictures, as of "Black Harry's Team":

*Up mountains, straining to the full  
Each poler plays his part—  
The sullen, stubborn bullock-pull  
That breaks a horse's heart.*

Similarly, in "Song of the Wheat",

*When the burning harvest sun sinks low,  
And the shadows stretch across the plain,  
The roaring strippers come and go  
Like ships on a sea of grain.*

Paterson has the occasional sentimentality and even banality which occurs throughout the bush ballads generally, and which is to some extent representative of the life they portray. His verses of the Boer War follow the manner made popular by Kipling, whose influence can be discerned at times elsewhere in Paterson's poetry. *The Animals Noah Forgot* is a book of verse which, though it contains some typical bush poems, was written for children. The title indicates themes taken from Australia's distinctive fauna:

*Far from the trouble and toil of town,  
Where the reed beds sweep and shiver,  
Look at a fragment of velvet brown—  
Old Man Platypus drifting down,  
Drifting along the river.*

*The Old Bush Songs* which Paterson collected comprise verses which, as indicated by the sub-title, had their anonymous origin among men outback in the early days. They were sung mainly to borrowed melodies, but five of them set to music in *Swagman's Treasure* (1937), by Louis Lavater, are there given "tunes of their own". There are other settings by Margaret Sutherland. Paterson's own special contribution to Australian folk-song consists of the words of the well-known "Waltzing Matilda", written in 1895 at a station north-west of Winton, Queensland, to the tune of an old marching song of Marlborough's army. Its origin is the subject of *The Story of Waltzing Matilda* (1944), by Sydney May.

*An Outback Marriage*, with its story concerning the falsification of a marriage certificate for the purpose of depriving Mary Grant of her father's estate, is a novel of station life, introducing, in addition to more customary features, buffalo-hunting and a glimpse of a city larrikin haunt. The contents of *Three Elephant Power and Other Stories* are concerned with bush life. They have a vein of humour similar to that of *The Shearer's Colt*, in which a horse called "Sensation" lives up to its name, and is indirectly instrumental in bringing together the

owner, Fred Carstairs, and an Englishwoman, Miss Fysshe, a connection of the Fysshes of Fysshe Castle, "usually called the Aquarium". Paterson was also author of *Happy Dispatches* (1934), a book of reminiscences, containing his impressions of celebrities such as Lord Roberts, Churchill, Kipling, and "Chinese" Morrison. He contributed a memoir to the 1899 edition of Clarke's *For the Term of His Natural Life*, and edited the third issue of an illustrated annual, *The Antipodean*, though the names of the original editors, George Essex Evans and J. T. Tighe, appear on the title page. His earliest publication was *Australia for the Australians* (1888), a treatise on land reform.

**Paterson, Alice F.** ("Solus")

*Fiction*

*Life's Clouds with Sunshine Intermingled*, by Solus. (Adel., Scrymgour.) 1897.

*Author of Mid Saltbush and Mallee.*

**Paterson, Beverley**

*Poetry*

*Thoughts of Childhood*. (No imprint.) ?1934.

*More Thoughts of Childhood*. (Brisb., J. H. Paterson.) 1936.

*Thoughts of Girlhood*. (Brisb., the author.) 1941.

**Patey, Clara Leonar**

*Poetry*

*Rosemary for Remembrance: Soldiers' Memorial Souvenir*. (Bendigo, Vic., Cambridge Press.) 1921.

**Path to Parnassus**. *See under* "Maurice, Furnley".

**Patrick, Francis**

*Fiction*

*The Rustler*. Illust. (Syd., Transport Publ. Co.) ?1948.

**Patrick, Garrett**

*Drama*

*True to the Southern Cross*. (Melb.) 1907.

**Patrick, George Albert**

*Poetry*

*Poems and Verse*. (Melb., Arbuckle Waddell.) 1949.

*Poems: Book Two*. (Melb., Arbuckle Waddell.) 1949.

*Poems: Book Three*. (Melb., Arbuckle Waddell.) 1950.

"**Patrius**". *See* Smith, George.

"**Patroclus**". *See* Lyall, James Robert.

**Patterson, Henry** ("Bartimaeus")

*Poetry*

*Published privately at the Flinders Press, Flinders, unless otherwise stated:*

*Litany of Liberty*. 1918.

*Song of the Anzacs*. 1918.

*Sunrise Hymns and the Litany of Liberty*. 1919.

*Morning Songs*. 1922.

*More Morning Songs*. 1924.

*Joan of Domremy*. 1925.

*The King's Chamberlain*, by Bartimaeus. (Melb., Pudney.) 1939.

*Armageddon*, by Bartimaeus. (Flinders, Vic., the author.) 1940.

*Kingdom Come*. Illust. (Flinders, Vic., the author.) 1944.

**Patterson, J. D.**

*Poetry*

*My Diary*. (Melb., Kemp & Boyce.) 1887.

**Patterson, Sarah Anne** (Mrs George Patterson)

*Poetry*

*A Garland of Thought*. (Melb., G. Robertson.) 1906.

"**Paul Peritas**". *See* Selby, Isaac.

**Paxton, Alfred W.**

*Drama*

*The Giver of Happiness: A Fantasy in Two Scenes*. (Melb., Vidler.) 1923.

*Australian Repertory Plays*, Number 1.

**Paxton, Peter**

*Fiction*

*Living in Sin*. (Lond., Dorothy Crisp.) 1945.

**Payne, George Arthur**

*Poetry*

*Original Australian Verses*. (Adel., Vardon & Sons.) 1912.

**Peaceful Army**. *See under* Eldershaw, Flora.

**Peacock, M. V.**

*Fiction*

*The Mildmays of the Wheatbelt*. (Perth, Paterson's.) 1940.

**Peacock, Marie Winifred**

*Fiction*

*Black Valleys*. (Syd., Angus & Robertson.) 1935.

*Dead Puppets Dance*. (Melb., Georgian House.) 1944.



**Peake, Essie**

*Fiction*

Of Such as These. Illust. (Adel., Hassell Press.) 1921.

**Pearce, Harry Hastings**

*Poetry*

The Song of Nature and Other Poems. Foreword by E. J. Brady. (Melb., Advertiser Printery.) 1948.

**Pearse, Albert William**

*Essays*

Windjammer 'Prentice. Illust. (Syd., J. Andrew.) 1927.

Another ed. (with additional chapters entitled *Windward* and *Hol Windjammer Days*. (Syd., J. Andrew.) 1932.

Author of *Dawdling Through Britain* (1937) and other publications on industry.

**Pearson, Charles Henry**

*Essays*

Reviews and Critical Essays. Ed. by H. A. Strong, with a biographical sketch. (Lond., Methuen.) 1896.

Pearson was born in 1830 and graduated M.A. (Oxon.) in 1852. He was sometime Professor of Modern History at London University, and Lecturer in History at Melbourne University, and sometime Minister of Public Instruction, Victoria. He was the author of historical and philosophical works, including *National Life and Character* (1893), an outstanding sociological study. He died in England in 1894. W. Stebbing edited *Memorials of C. H. Pearson, by himself, his Wife and his Friends* (1900).

**Pearson, Mrs Elsie**

*Poetry*

A Housewife's Poems. (Melb., Bacon.) 1946.

**Pearson, F. D.**

*Poetry*

Late Buds. (Melb., Green & Fargher.) 1900.

**Pearson, W. T. ("William Pengreep")**

*Fiction*

The Temple of Sähr. (Lond., Palmer.) 1932.  
Aust. ed. (Melb., Lothian.) 1932.

Full Moon Bay. (Lond., Heritage.) 1933.  
Aust. ed. (Melb., Lothian.) 1933.

**Peck, Charles William**

*Fiction*

Australian Legends: Tales Handed Down from the Remotest Times by Autochthonous Inhabitants of Our Land. (Syd., Stafford.) 1925.

Another ed., illust. by G. Pownall. (Melb., Lothian.) 1933.

Sins of the Fathers. (Syd., N.S.W. Bookstall.) 1934.

Originally entitled *Fathers' Iniquities*.

**Peck, Hamilton G.**

*Fiction*

Blazing Guns. (Syd., Transport Publ. Co.) 1948.

Fateful Forty-Fives. (Syd., Transport Publ. Co.) 1949.

Six-Gun Outcast. (Syd., Transport Publ. Co.) 1949.

Deputy for Death. (Syd., Transport Publ. Co.) 1950.

**"Paddy Gogg"**

*Poetry*

A Fancy Dress Ball at the Zoo: Verselets for Terselets. (Melb., Advocate Press.) 1923.

**Peden Steel, H. See Steel, H. Peden.**

**Pedley, Ethel C.**

*Fiction*

Dot and the Kangaroo. Illust. by F. P. Mahony. (Lond., Burleigh.) 1899.

This juvenile story was adapted for stage presentation by Stella Chapman and Douglas Ancelon in 1924.

Aust. ed. (Syd., Angus & Robertson.) 1906.

Abridged ed. for children, aged 9-10 years. (Syd., Cornstalk.) 1928.

Another ed. (Syd., Angus & Robertson.) 1949.

**"Pemberton, Ruby". See Lamont, Mrs Ruby Pemberton.**

**"Pendragon, A.". See Isaacs, George.**

**"Pengreep, William". See Pearson, W. T.**

**Penn-Smith, Frank**

*Fiction*

Hang! (Lond., Chatto & Windus.) 1925.

Short stories.

Another ed., with introd. by Richard Hughes. (Lond., Chatto & Windus.) 1928.

*Poetry*

Austral Lyrics and Fugitive Pieces. (Hobart, Mercury office.) 189-.

Penn-Smith was born in England in 1864 and came to Tasmania in 1880. He resided there till 1900, when he went to the eastern States. He left Australia in 1905, returning to Tasmania in 1922, but he went back to England after some years. His reminiscences were published in 1933 under the title of *The Unexpected*.

**Penton, Brian**

*Fiction*

Landtakers: The Story of an Epoch. (Syd., Endeavour Press.) 1934.

Inheritors. (Syd., Angus & Robertson.) 1936.

Engl. ed. entitled *Giant's Stride*. (Lond., Cassell.) 1936.

Penton contributed the foreword to Jack Lindsay's translation of the *Mimlams of Herondas* (1929). He was the author of *Think—or Be Damned* (1941), *Advance Australia—Where?* (1943), and *Censored!* (1947).

Brian Con Penton was born at Ascot, Brisbane, in 1904, and was educated at Brisbane Grammar School and the University of Queensland. After experience as a pressman in Brisbane and Sydney he went to London, where he was associated with Jack Lindsay in conducting the Fanfrolico Press, and also worked as a reporter for the *Daily Express*. Returning to Sydney in 1933, he joined the staff of the *Daily Telegraph*, and was editor of that journal from 1939 until some months before his death in August 1951.

The two novels, *Landtakers* and *Inheritors*, make a continuous story, from the early days of settlement in Queensland in the earlier half of the nineteenth century, till towards its close. The central figure is Derek Cabell, from Dorset, who comes to Australia as a young man with the idea of making a fortune and returning home. By the time he attains prosperity, the spell and the associations of the new country hold him. The story of *Landtakers* epitomizes

... the savage deeds, the crude life, the hatred between men and men and men and country, the homesickness, the loneliness, the despair of inescapable exile in the bush; the strange forms of madness and cruelty; the brooding, inturned characters; and, joined with this, an almost fanatical idealism which repudiated the past and looked forward to the future in a new country for a new heaven and earth, a new justice; on the one hand the social outcasts, men broken by degradation and suffering, on the other the adventurers; blackest pessimism balancing the almost radiant optimism.

Cabell goes out into the unknown bush to establish himself as a pastoralist by fair means or foul, overcomes a variety of privations and set backs, supported by the peasant-like loyalty of his ex-convict wife, Emma, but shadowed by the menacing figure of the evil superintendent, McGovern, who is overcome at last in a grim physical struggle. At the end,

Cabell looked out at the landscape as a man might look at a lovely mistress when his eyes had miraculously opened after a long illness. He forgot every imperfection and grudge in the sheer joy of gazing. The valley had never seemed so green before. How many times he had stood on this spot and groaned to himself in an agony of boredom at the monotonous grey of the bush! But it was not monotonous at all.

The primitive conditions of the period of *Landtakers* might account for its almost unrelieved brutality and its narrow range of character, with Cabell's aloofness focusing its grimness to intensity; but in *Inheritors*, where he has become a family man in a more populous environment with colonial amenities, an element of overstatement tends to make him seem unnaturally monstrous. This is largely the result of a permeating melodramatic emphasis, illustrated when Cabell, in his rage, finds "his palms torn where the nails of his clenched fist had cut into the flesh", or when "the stiff set of his jaw" crows a crowd that would have hissed him. The stolid compliant figure of Emma persists in the background, not less convincing when she abets

the elopement of their daughter, Harriet, with the likeable ne'er-do-well, Cash, in quiet defiance of Cabell's almost perverse doting on the girl. If a sweeping and even violent brushwork is more suitable for the earlier picture than the later one, its power in both can hardly be denied.

"Per Se". See Sinnott, Percy F.

"Perambulator Von Velocipedestrian, Herr"

*Fiction*

Anecdotes of Victoria and Signs of the Times. (Melb., Walker, May.) 1869.

"Percy"

*Poetry*

Verses. (Rockhampton, Qld, Federal Press.) 1914.

Percy, Hal

*Poetry*

Here's Hal Percy in Verse. (Syd., Mingay Publ. Co.) 1941.

Radio Rambles with Hal Percy. (Melb., Morris & Walker.) 1944.

Percy, Thomas

*Poetry*

The Soul of Anzac in Verse and Prose. (Brisb.) 1937.

Perdita: A Sonnet Record. See under Brereton, J. Le Gay, jun.

"Perfesser and Alter Ego". See Harrison, Launcelot.

Perry, Dorothy Frances. See McCrae, Dorothy Frances.

Perry, Effie Marie. See Ford, Effie Marie.

Perry, Grace

*Poetry*

Staring at the Stars and Other Poems. (Syd., the author.) 1942.

I Am the Songs You Sing and Other Poems. (Syd., the author.) 1944.

I Live a Life of Dreams. 3rd. ed., i.e. reprint. (Syd., the author.) 1944.

Perry, Richard

*Poetry*

Contributions to an Amateur Magazine. (Lond., Rivington.) 1857.

Includes poems.  
2nd ed. 1861.

**Perry, Sarah Susannah** (*Mrs C. S. Perry, née Hollett*)

*Poetry*

*Durable Riches, or A Voice from the Golden Land: Being the Memorials of the late Sarah Susannah Perry, of Melbourne, Consisting of her Poems, Diary, and Selections from her Correspondence, with a Biographical Sketch [by Emma Falkner].* Ed. by the Rev. A. J. Perry. (Lond., Partridge; Melb., G. Robertson; W. Baker.) 1857.

Author of the first recorded book of verse published in London by a woman resident in Victoria. *See also under Talbot, Susan.*

**Perry, Tex**

*Fiction*

*Vengeance Rides.* (Syd., Currawong.) 1949.

**Perryman, Charles Percival Elliott**

*Poetry*

*Memories and Melodies.* (Adel., Hassell Press.) 1927.

*Wind and Tide.* (Adel., Myall Press.) 1940.  
A poem.

*Sicilian Jars.* (Adel., Aquarian Press.) 1942.

**Pescott, Edward Edgar**

*Criticism*

*The Life Story of Joseph Furphy.* (Melb., Hawthorn Press.) 1938.

Author of a monograph on James Bonwick, with bibliography.

"Peter Perfume". *See* Nixon, Francis Hodgson.

"Peter 'Possum". *See* Rowe, Richard.

**Petersen, Christian Olaf**

*Poetry*

*A Soldier's Greeting.* (Melb., Petersen Printing Co.) 1914.

**Petersen, Marie Bjelke.** *See* Bjelke-Petersen, Marie.

**Peterson, Mary Louisa Ann** (*née McRoberts*)

*Poetry*

*Weeds and Wild Flowers.* (Brisb., Cleghorn.) 1887.

"Phee, Hugh". *See* McPhee, Hugh.

**"Philbert, W. S."**

*Poetry*

*Babber-Ballads.* Illust. by Margaret Horder. (Syd., W. C. Penfold.) 1924.

**Phillip, George Blackmore**

*Criticism*

*Sixty Years Recollections and Impressions of a bookseller: Christopher Brennan.* Illust. by Lionel Lindsay, E. J. Franklin, E. A. Holloway. (Syd., George B. Philip.) 1939.

**Phillip, James Alexander**

*Fiction*

*Some Bulletin Stories.* (Brisb., Edwards, Dunlop.) 1916.

**Phillip, John** ("A Pioneer")

*Fiction*

*Reminiscences of Australian Early Life.* Illust. by Hume Nisbet. (Lond., Marsden.) 1893.

**Phillips, Arthur Angell**

*Anthology*

*An Australian Muster.* Ed. by Arthur Angell Phillips. (Melb., Melbourne University Press.) 1946.

Another ed. (Melb., Longmans, Green.) 1948.

*Five Radio Plays.* Ed. by Arthur Angell Phillips. (Melb., Longmans, Green.) 1949.

Includes "The Fire on the Snow", by Douglas Stewart.

*Editor with Ian Ramsay Maxwell of:*

*In Fealty to Apollo.* Introd. and notes. (Melb., Melbourne University Press.) 1932.

Australian authors include Henry Kendall, Furnley Maurice, Bernard O'Dowd, Henry Lawson, Will Lawson, Will Dyson, Sydney Jephcott, and W. J. Turner.

**Phillips, E.**

*Fiction*

*Out in the Sudan: A Story of the War.* (Syd., G. Robertson.) 1885.

**Phillips, Frederick Wynne**

*Poetry*

*An English Vision of Empire.* (Melb., Australasian Authors' Agency.) 1919.

**Phillips, L.**

*Poetry*

*Verses by L. Phillips, Toowoomba.* (Toowoomba, Qld, Job Stone print.) 1937.

**Phillips, Linda** (*Mrs A. M. Kauffman*)

*Poetry*

*From a City Garden.* (Melb., Endacott.) 1922.

*Bush Lyrics: Four Australian Songs.* (Melb., Allan & Co.) 1931.

Words and music.

*Songs of the Outback.* (Melb., Allan & Co.) 1931.

Words and music.

**Phillips, Oswald John**

*Drama*

*Zuma: A Comic Opera in Two Acts.* (Syd., the author.) 1902.

*The Quest of Prince Epacris: A Musical Fairy Play in Three Acts.* (Syd., the author.) 1904.

**Phillips, Ray** (*Mrs M. M. Phillips, née Ellis*)

*Fiction*

*The White Feather.* (Melb., Melville & Mullen.) 1917.

**Phillips, Redmond** ("Julian Prang")

*Poetry*

*Playing With Girls: Presented by Redmond Phillips.* (Melb., Reed & Harris.) 1945.

**Philp, James Alexander**

*Poetry*

*Jingles that Jangle: A Book of Unpolished Satires.* (Brisb., Exchange Printing Co.) 1918.

*Songs of the Australian Fascisti.* (Brisb., Jackson & O'Sullivan.) 1923.

*Mazuma.* (Brisb., Courier.) 1928.  
Sheet.

Philp, a Queensland journalist and writer of short stories, was sometime sub-editor of the *Bulletin*, Sydney.

**Philpott, Leslie**

*Fiction*

*The Quintain: Glimpses of University Life.* (Syd., Land Newspaper Co.) 1933.

**Phipps, William Henry**

*Fiction*

*Bush Yarns and Town Sketches.* Introd. by Randolph Bedford. Illust. (Melb., Gay & Tout.) 1922.

Author of serials, "The Cromarty Pearls", "The Bird of Paradise". Phipps also wrote a serial, "The Golden Zone", for A. G. Hales in Western Australia.

**"Phoebe"**

*Poetry*

*The Hidden Talent.* (Melb., Clarson.) 1874.

**Pickering, George Ferrers** ("G.F.P.")

*Poetry*

*Gold Pen and Pencil Sketches, or The Adventures of Mr John Slasher at the Turon Diggings,* by G.F.P. Illust. by T. Balcombe. (Syd., W. Moffitt.) 1852.

**Piddington, Albert Bathurst**

*Criticism*

*Worshipful Masters.* (Syd., Angus & Robertson.) 1929.

Piddington was born in 1862 and died in 1945. He was editor of *Selections from Milton* and other works, and author of *Spanish Sketches* (1916), *The Next Step* (1921), and other books. He was sometime lecturer in English at Sydney University, and a member of the Legislative Assembly.

**Piebald Philosophy.** *See under Win, Jack.*

**"Pilgrim".** *See Argles, Theodore Emile.*

**Pillar to Post.** *See under Matthews, Harley.*

**"Pindar Juvenal"**

*Poetry*

*The Van Diemen's Land Warriors, or The Heroes of Cornwall: A Satire in Three Cantos.* (Hobart Town, Andrew Bent, Colonial Times office.) 1827.

Another ed., edited, with an essay on Matthew Brady, by George Mackaness. Illust. (Syd., the editor.) 1944.

*See also Pressmen and Governors,* by E. Morris Miller (1952).

This was the first book of verse published in Tasmania. The poem is apparently intended to ridicule various unsuccessful attempts to capture the bushranger Matthew Brady, though this had been accomplished a year before its publication. Its story of the organization of a band of tradesmen for that purpose seems to have little correspondence with fact except that, on one occasion, civilians took over constabulary duties at home to enable an official foray in the bush to be made. The verses, in the form of heroic couplets, show the civilian expedition in a series of ludicrous situations in the course of which Brady and his gang capture them. He tells them to prepare to die, whereupon they fall on their knees in the hope of salvation by confessing their sins.

*The wond'ring robbers smiling said, why then  
Compared with these we're really honest men.*

However, Brady spares them, but takes away their trousers, so that they have to march back home without them. Dr Mackaness's edition summarizes the appropriate information relating to the work, which is believed to have been written by Robert Wales, who arrived in Tasmania in 1823 and became Clerk of Courts at Launceston.

**Pinn, Mrs E. Power-.** *See Power-Pinn, Mrs E.*

**"Pioneer, A"** (1). *See Harris, F.*

**"Pioneer, A"** (2). *See Phillip, John.*

**"Pipards".** *See Hayward, Charles W.*

**Piper, Mary Andrewina** (*Mrs Edgar Cox*)

*Poetry*

*Poems by Andrewina.* (Syd., Gibbs, Shallard.) 187-.

**Pirani, Leila**

*Fiction*

*Wartime Stew (Slightly Sweetened).* Illust. by Esther Paterson. (Melb., Victory Publicity.) 1944.

Includes verse.

*Poetry*

I Met Them in China. Illust. by Ruth Shackel. (Melb., Robertson & Mullens.) 1944.  
Author of books for children.

**Pithouse, Horace B.**

*Fiction*

The Luck of 1825: Tasmanian Historical Romance. (Melb., A. McCubbin.) 1922.

**Pitman, Mrs Emma Raymond**

*Fiction*

Florence Godfrey's Faith: A Story of Australian Life. (Lond., Blackie.) 1882.

**Pitson, A. E.** ("Parlour Pinks")

*Miscellaneous*

Fair and Free: A Duologue. (St Albans, Vic., the author.) 1945.

**Pitt, Marie E. J.**

*Poetry*

The Horses of the Hills and Other Verses. (Melb., Lothian.) 1911.

Bairnsdale and Other Poems. (Bairnsdale, Vic., "Back to Bairnsdale" Committee.) 1922.

The Poems of Marie E. J. Pitt. (Melb., Vidler.) 1925.

Selected Poems. (Melb., Lothian.) 1944.

Marie Elizabeth Josephine Pitt (*née* McKeown) was born in 1869 at Bulumwaal, a mining township in north-east Gippsland, Victoria. She spent her girlhood in the district of Wy Yung, and went to school there. After her marriage in 1893 to W. H. Pitt she lived in the west and north-west mining districts of Tasmania. The latter part of her life was spent in Melbourne, and she died there in 1948. Her interest in working-class matters is reflected in poems such as "The Heathen of To-day" (suggestive, like other of her verses, of the form and cadence of O'Dowd), "Discontent", and "Keening", reaching the point of something like exasperation in the sonnet "Anathema". Her concern for the feminist cause was another influence, most powerfully manifested in "The Enslavement". Some of the best of her less tendentious poetry is notable for the effective use of refrains, as in the "Ballade of Devonport", a Tasmanian reminiscence; the "Ballade of Autumn", figuring the signs of departing summer as "the first grey hair in the head of the year"; and in the Sydney poem, "Kurraba":

*Lantana on the red rocks and stars above the town,  
Hibiscus was a king's cup where souls of men  
might drown,  
But the trailing Morning Glory it was Mary's holy  
gown—  
O Kurraba, by the North Shore blue.*

**Pitt, Mark Augustine** ("Pam")

*Drama*

Won in a Day: A Comedy by Pam in Three Acts. (Melb., no imprint.) 1884.

*Poetry*

Geography in Rhyme. (Melb., M. L. Hutchinson.) 1880.

**Pitts, Judith**

*Poetry*

Cold Hearthstone. (Melb., Bread & Cheese Club.) 1943.

"**Plaidy, Jean**". See Hibbert, Eleanor.

"**Plain Pilgrim, A**". See Alway, T. S.

**Plowman, R. B.**

*Fiction*

The Man from Oodnadatta. Foreword by Walter Murdoch. Illust. (Syd., Angus & Robertson.) 1933.

Camel Pads. Illust. (Syd., Angus & Robertson.) 1933.

The Boundary Rider. (Syd., Angus & Robertson.) 1935.

Larapinta. (Syd., Angus & Robertson.) 1939.

Robert Bruce Plowman was born at Melbourne in 1886 and educated at State schools and at Scotch College there. He was from 1912 to 1917 patrol padre in Central Australia for the Australian Inland Mission, and his experiences in that region are recorded in pleasing prose in the trilogy which began with *The Man From Oodnadatta*. *Larapinta* is a novel of a city girl's experience of Central Australian station life on a property given the name that provides the title of the book.

**Plummer, John**

*Poetry*

Choral Parts of the Centennial Ode. (Syd., J. Sands.) 1887.

**Pocock, Doris A.**

*Fiction*

Nan of Northcote. (Lond., Ward Lock.) 1929.

**Poems and Essays from the Critic of the Redfern Library Association**, Part 1. [Anon.] (Syd., F. Cunninghame.) 1878.

**Poems Written by Australian Soldiers at the Front**. (Brisb., Labor Daily Co.) 1918.

**Poetry in Australasia: The Spinner; A Magazine of Australian Verse**. Ed. by R. A. Broinowski. 3 vols. (Melb., Vidler.) 1925-7.

**Poetry in Australia, 1923.** Preface by Norman Lindsay. Ed. by Jack Lindsay and Kenneth Slessor. (Syd., Vision Press.) 1923.

Poets include Rupert Atkinson, C. J. Brennan, F. S. Burnell, Boyd Coultts, R. Crawford, Will Dyson, R. D. FitzGerald, Leon Gellert, Ross Francis Gollan, Adrian Lawlor, Jack Lindsay, Dorothea Mackellar, H. C. McKay, Hugh McCrae, E. J. R. Morgan, J. Shaw Neilson, Winifred Shaw, Kenneth Slessor, and Pamela Travers.

**Poets' Commonwealth, The.** *See under* Murdoch, Walter.

**Poets' Harvest, The.** *See under* Parker, E. W.

**Poets of Australia.** *See under* Mackaness, George.

**Poets' Way, The.** *See under* Parker, E. W.

**"Policeman, A"**

*Poetry*

Headlong Rhymes, by a Policeman. (Hobart Town, published by Constable and Company at Headlong Hall, V.D.L.; printed by W. G. Elliston.) 184-.

Satirical verse. Other details in Serle's *Bibliography*.  
Another ed. (Launceston, Tas., Examiner.) 184-.

**Politzer, Ludwig Louis**

*Fiction*

In Introspective Mood. (Melb., Pan Publ. Co.) 1944.

Includes verse; also prose sketches.

*Poetry*

Autumn Leaves: Verses and Letters. Drawings by Harold B. Herbert. (Melb., Pan Publ. Co.) 1934.

Politzer edited the *Centenary Journal* (1934-5) and translated Leichhardt's Letters. He is the author of *My Creed* (1949), and compiled *Bibliography of German Literature on Australia* (1949).

**Pollard, James Theodore Harvey ("Mopoke")**

*Anthology*

Out of the West. Compiled by James Pollard. (Perth, Paterson's.) 1940.

*Fiction*

The Bushland Man. (Lond., Hodder & Stoughton.) 1926.

Rose of the Bushlands. (Lond., Hodder & Stoughton.) 1927.

Bushland Vagabonds. (Lond., Hodder & Stoughton.) 1928.

Twenty-eight Tales. (Perth, Paterson's.) 1948.

Author of *Thought and Criticism* (1940), also of books for children.

**Poole, G. F.**

*Poetry*

Marmont, of Suffering Without Guilt: A Tale, in Six Cantos. (Syd., W. A. Colman.) 1845.

**Port, S. J. (née Cole)**

*Poetry*

Victoria's Centenary and Other Loyal Poems. (The author.) 1934.

**Port Adelaide Institute Library**

*Anthology*

Articles reprinted from the S.A. Register: [added] Critical Notes. (Adel., Register.) 1893.

**Porteous, Richard Sydney ("Standby")**

*Fiction*

Little Known of These Waters, by Standby. (Syd., Dymock's.) 1945.

Sailing Orders, by Standby. (Syd., Dymock's.) 1949.

**Porteous, Stanley David**

*Fiction*

Providence Ponds: A Novel of Early Australia. (Syd., Australasian Publ. Co., in assoc. with Harrap's.) 1951.

Published in England in 1950.

Author of *The Restless Voyage* (1949).

**Porter, Edward ("Lyon Harvey")**

*Drama*

The Anglo-Saxon: A Dramatized Version of Sir Walter Scott's *Count Robert of Paris*. (North Syd., the author.) 1902.

*Poetry*

Commonwealth Day, or Sydney en Fête: A Metrical Souvenir of the Federal Celebrations. (Syd., Woodhill Printing Works.) 1901.

Tyrant Mammon the Despoiler, or Nature and Art the Heritage of Man. (Syd., Kettlewell.) 1906.

**Porter, Frank**

*Poetry*

Blossom and Fragrance. (Adel., Hussey & Gillingham.) 1906.

Songs of Australia. (Adel., Hussey & Gillingham.) 1921.

**Porter, Robert**

*Fiction*

Eumalaga, or The White Chief. (Orange, N.S.W., Leader.) 190-.

**"Portsea".** *See* Mackenzie, Sir Edward Mackenzie.

**"Possum, Peter".** *See* Rowe, Richard.

**Potter, Robert**

*Fiction*

The Germ Growers: An Australian Story of Adventure and Mystery, by Robert Easterley and John Wilbraham [i.e., R. Potter]. (Melb., Melville, Mullen.) 1892.

*Poetry*

Poems: With a Few Translations. (Lond., Bell.) 1908.

**Pound, James Robert**

*Essays*

Sentimental Essays. (Lond., Stockwell.) 1930.

*Poetry*

Our Earth is Fair, and Other Verses. (Ballarat, Vic., Litho & Publ. Co.) 1931.

The Flux of Life and Other Verses. (Ballarat, Vic., Litho & Publ. Co.) 1931.

Centenary Verses. (Ballarat, Vic., J. A. Hoskin.) 1935.

**Powell, Elizabeth (Mrs Sandery)**

*Fiction*

The Beehive. Illust. by the author. (Syd., Cornstalk.) 1928.

Mr. Jigsaw. (Syd., Cornstalk.) 1928.

Sunset Hill. (Syd., Cornstalk.) 1929.

Author of *The Need for Love* (1934) and *The Old Brown House* (1942).

**Powell, John Enoch**

*Poetry*

Casting Off, and Other Poems. (Oxford, Blackwell.) 1939.

**Powell, S. W.**

*Fiction*

Published by N.S.W. Bookstall, Sydney, unless otherwise stated:

The Maker of Pearls. Illust. by Percy Lindsay. 1920.

The Great Jade Seal. Illust. by V. Lorimer. 1921.

The Hermit Island. Illust. by V. Lorimer. 1921.

The Pearls of Cheong-Tah. Illust. by V. Lorimer. 1922.

The Trader of Kameko. Illust. by Percy Lindsay. 1923.

The Game: A Tale of Trade and Adventure in the Eastern Pacific. (Lond., Bles.) 1925.

A Trader's Tale. (Lond., Constable.) 1926.

Tetua: A Tale. (Lond., Constable.) 1926.

Tales from Tahiti. (Lond., Benn.) 1928.

Barbe: A Tale of Africa. (Lond., Hutchinson.) 1928.

The Cocoanut Inn: An Extravagant Story. (Lond., Methuen.) 1929.

May and December. (Lond., Hutchinson.) 1930.

The Platonic Lovers. (Lond., Hutchinson.) 1931.

Autobiography of a Rascal. (Lond., Selwyn.) 1935.

Noah's Ark. Decorated by Bip Pares. (Lond., Selwyn.) 1935.

The Thirteenth Guest. (Lond., Selwyn.) 1936.

Ancestors. (Lond., Selwyn.) 1936.

Red Morning. (Lond., Selwyn.) 1937.

Son of David. (Lond., Lane.) 1938.

South Sea Fortune. (Lond., Macdonald.) 1944.

Marlow's Fortune. (Lond., Macdonald.) 1946.

*Poetry*

One Way Street and Other Poems. (Lond., Harrap.) 1934.

Author of *A South Sea Diary* (1942).

Sydney Walter Powell, born in England in 1878, went to Natal, later served with the British forces in the Boer War, and came to Australia in 1904. Four years of bush and other experience in New South Wales and Queensland was followed by a similar period in New Zealand and Tahiti. He was a bushworker in New South Wales at the outbreak of war in 1914, served with the Australian troops at Gallipoli, was invalided and returned to Sydney in 1916, and, after some island trading experience, went to reside in England in 1925. *One Way Street and Other Poems* includes a long poem, "Gallipoli", which in 1932 won the John Masefield competition. *Adventures of a Wanderer* (1928) is an account of the author's travels. His novels are mostly stories of romantic adventure with the background drawn from his experience of Oceanic places.

**Power, John Frank**

*Fiction*

Blind Alley. (Syd., Jandel.) 1946.

Cocks Like to Crow. (Syd., distributed by N.S.W. Bookstall.) 1946.

Easy Come—Easy Go: A Novel of Australian Life, by J. F. Power and George Clune. (Syd., Allied Authors & Artists.) 1944.

Author of *Rubaiyat of a Modern Bachelor* (1943).

**Power, Marguerite Helen**

*Poetry*

Poems. (Hobart, Critic print.) 1934.

This collection by a Tasmanian poetess contains less than thirty poems, none of them lengthy, convincingly expressing in verse of regular form feelings meditated mainly in a devotional mood.

**Power, Muriel Faucett (Mrs F. Danvers Power, née Blair)**

*Poetry*

Poems. (Syd., W. Brooks.) 1911.

Verse. (Syd., Beacon Press, Folk Art.) 1930.

The Verse Book of Muriel Faucett Power 1895 to 1946. (Syd., Beacon Press.) 1948.

Power, Mrs R. See Clarke, Phyllis Mary.

Power, W. L.

*Fiction*

Men Need Armour. (Syd., Macquarie Head Press.) 1935.

Power-Pinn, Mrs E.

*Poetry*

War Poems and Fragments of Verses. (Perth, W.A., V. K. Jones.) 1916.

"Powis". See Dunn, Annie Powis.

Praed, Mrs Campbell

*Biography*

My Australian Girlhood. Illust. (Lond., Unwin.) 1902.

*Fiction*

An Australian Heroine. (Lond., Chapman & Hall.) 1880.

Another ed. 1883.

Policy and Passion: A Novel of Australian Life. 3 vols. (Lond., Bentley.) 1881.

Another ed., in 1 vol. 1881.

Another ed., entitled *Longleaf of Kooralbyn, or Policy and Passion* (Lond., Bentley.) 1887.

Nadine: The Study of a Woman. 2 vols. (Lond., Chapman & Hall.) 1882.

Another ed., in 1 vol. 1883.

Moloch: A Story of Sacrifice. 3 vols. (Lond., Chapman & Hall.) 1883.

Another ed., in 1 vol. 1884.

Zéro: A Story of Monte Carlo. 2 vols. (Lond., Chapman & Hall.) 1884.

Australian Life: Black and White. Illust. (Lond., Chapman & Hall.) 1885.

Headlines read: "Sketches of Australian Life".

The Head Station: A Novel of Australian Life. 3 vols. (Lond., Chapman & Hall.) 1885.

Another ed., in 1 vol. (Lond., Ward & Downey.) 1890.

Affinities: A Romance of To-day. 2 vols. (Lond., Bentley.) 1886.

Another ed., in 1 vol. (Lond., Routledge.) 1886.

The Brother of the Shadow: A Mystery of To-day. (Lond., Routledge.) 1886.

Routledge's Christmas Annual.

Miss Jacobsen's Chance: A Story of Australian Life. 2 vols. (Lond., Bentley.) 1886.

Another ed., in 1 vol. 1887.

The Bond of Wedlock: A Tale of London Life. 2 vols. (Lond., Chatto & Windus.) 1887.

Another ed., entitled *Ariane, or The Bond of Wedlock*. (Lond., Routledge.) 1887.

The Romance of a Station: An Australian Story. (Lond., Trischler.) 1889.

The Soul of Countess Adrian: A Romance. (Lond., Trischler.) 1891.

The Romance of a Chalet: A Story. 2 vols. (Lond., F. V. White.) 1891.

Another ed., in 1 vol. 1892.

Outlaw and Lawmaker. 3 vols. (Lond., Chatto & Windus.) 1893.

Another ed., in 1 vol. 1894.

December Roses. (Bristol, Arrowsmith; Lond., Simpkin, Marshall.) 1893.

Christina Chard. 3 vols. (Lond., Chatto & Windus.) 1894.

Another ed., in 1 vol. 1896.

Mrs Tregaskiss: A Novel of Anglo-Australian Life. 3 vols. (Lond., Chatto & Windus.) 1895.

Another ed., in 1 vol. Illust. 1896.

Nulma: An Anglo-Australian Romance. (Lond., Chatto & Windus.) 1897.

The Scourge Stick. (Lond., Heinemann.) 1898.

Madam Izàn: A Tourist Story. (Lond., Chatto & Windus.) 1899.

As a Watch in the Night: A Drama of Waking and Dream in Five Acts. (Lond., Chatto & Windus.) 1900.

The Insane Root: A Romance of a Strange Country. (Lond., Unwin.) 1902.

Dwellers by the River. (Lond., J. Long.) 1902.

Fugitive Anne: A Romance of the Unexplored Bush. (Lond., J. Long.) 1903.

The Ghost. (Lond., Everett.) 1903.

The Other Mrs Jacobs: A Matrimonial Complication. (Lond., J. Long.) 1903.

Nyria. (Lond., Unwin.) 1904.

Some Loves and a Life: A Study of a Neurotic Woman. (Lond., F. V. White.) 1904.

The Maid of the River: An Australian Girl's Love Story. (Lond., J. Long.) 1905.

The Lost Earl of Ellan: A Story of Australian Life. (Lond., Chatto & Windus.) 1906.

The Luck of the Leura. (Lond., J. Long.) 1907.

Stubble Before the Wind. (Lond., J. Long.) 1908.

By Their Fruits. (Lond., Cassell.) 1908.

A Summer Wreath. (Lond., J. Long.) 1909.

Short stories.

The Romance of Mademoiselle Aissé. (Lond., J. Long.) 1910.

Opal Fire. (Lond., Cassell.) 1910.

The Body of His Desire: A Romance of the Soul. (Lond., Cassell.) 1912.

The Mystery Woman. (Lond., Cassell.) 1913.

Lady Bridget in the Never Never Land: A Story of Australian Life. (Lond., Hutchinson.) 1915.

Sister Sorrow: A Story of Australian Life. (Lond., Hutchinson.) 1916.

The Soul of Nyria: The Memory of a Past Life in Ancient Rome. (Lond., Rider.) 1931.

*With Justin McCarthy:*

The Right Honourable: A Romance of Society and Politics. (Lond., Chatto & Windus.) 1886.

The Rebel Rose. [Anon.] (Lond., Chatto & Windus.) 1888.

Another ed., entitled *The Rival Princess*. (Lond., F. V. White.) 1890.



The Ladies' Gallery. (Lond., Bentley.) 1888.  
Aust. ed. (Melb., G. Robertson) 1890.

Also joint author with Justin McCarthy of *The Grey River*, illust. by Mortimer Menpes (1890), being a picturesque and historical description of the Thames.

Mrs Campbell Praed, as she called herself on the title-pages of her books, was, before her marriage to Arthur Campbell Mackworth Praed, Rosa Caroline Murray-Prior. Her father, Thomas Lodge Murray-Prior, came to Australia in 1839. Her mother's maiden name was Matilda Harpur. Her father became a member of the Queensland parliament and was Postmaster-General. She was born on 27th March 1851 on her father's station, Bromelton or Bungroopin, on the Lower Logan River, inland from Ipswich. When she was three years of age he took the family to another station, Naraigin, about 350 miles to the north, and, some six years later, to a farm at Moreton Bay and to Brisbane, where she had some schooling, and then to Maroon, on the Upper Logan, where she remained until, after the death of her mother in 1868, she was drawn into the social life of the capital. *My Australian Girlhood* is an account of those early years. Soon after her marriage in 1872 she accompanied her husband to his station on Curtis Island, off Gladstone. In 1876 they went to live in England, and except for a visit to Australia eighteen years later and journeys on the continent of Europe and to North Africa and America, she remained there until she died in 1935 at the age of 84. Her long friendship with Justin McCarthy had as an outcome, in addition to the books in which she collaborated with him, *Our Book of Memories: Letters of Justin McCarthy to Mrs Campbell Praed* (1912), which she edited. Her life and work are the subject of *In Mortal Bondage* (1948), by Colin Roderick.

So far as her novels relate to Australia—and about twenty of them do so in various degrees—she explained, in an introductory note to *Policy and Passion*, that her purpose was to depict "certain phases of Australian life, in which the main interests and dominant passions of the personages concerned are identical with those which might readily present themselves upon a European stage, but which, directly and indirectly, are influenced by striking natural surroundings, and by the conditions of being inseparable from the youth of a vigorous and impulsive nation". For this she was equipped with her knowledge of pioneer outback life and her experience in the social circle to which her father belonged as a prominent politician. In her first book, *An Australian Heroine*, the events on the Queensland island are preliminary to the action in England. The pivot of the next one, *Policy and Passion*, is the character, Longleat of Kooralbyn, whose name, in a subsequent edition of the book, was substituted for the original title. Longleat is a former bushman of convict origin who becomes Premier of Leichhardt's Land (as Queensland is called in these books), but his career ends in

disgrace and suicide, while his daughter, Honoria, who slights him because he lacks the education he has made possible for her, recovers from her infatuation for Barrington, an Englishman who personifies for her the wider life to which she aspires, and turns to the worthier Dyson Maddox, an Australian. The book, in addition to its glimpses of south-eastern Queensland country, suggests the political intrigues of the time with such acumen, that Palmer, a premier of that period, himself to some extent the model for Longleat, exclaimed, "Where on earth did Rosa learn all these things!"

*Miss Jacobsen's Chance*, in which the Governor and his secretary are rivals for the hand of the Postmaster-General's daughter, is another picture of early colonial society. *Nulma* has the same social background. It is used also in *Outlaw and Lawmaker*, the title of which relates to an ex-convict cabinet minister who combines politics and bushranging literally, and in *The Maid of the River*, with its scenes on the lower reaches of the Brisbane, where the author lived as a girl. The latter story introduces a type of ingratiating Englishman, occurring also in *Opal Fire*. This inclination of feminine characters towards the cultivated or sophisticated Englishman, as compared with the cruder though mostly worthier Australian, is a frequent motif in Mrs Campbell Praed's novels, and the self-made bushman, exemplified in Longleat, is a recurring type. *Nulma* gives an account of pioneering hardships; but even where, as in books like *The Head Station* and *Mrs Tregaskiss*, pastoral life provides the background, there is little of its actual workaday doings. In *The Romance of a Station* the homecoming of a bride to crude conditions such as the author herself encountered on Curtis Island is described. She reverts to her experience there in *Sister Sorrow*, the last novel she published. In other books of local import the Australian substance does not vary greatly. *Lady Bridget in the Never Never Land*, like *Mrs Tregaskiss*, has its action in the central west of Queensland, as described in letters to the author from her sister, Elizabeth, who lived there with her husband, John Jardine. Similarly, *The Lost Earl of Ellan*, connecting Thursday Island and the nearby mainland with the rehabilitation of that nobleman, contains material which the novelist's brother, Thomas, provided in letters describing his wanderings in the Far North. North Queensland is also the setting of *Fugitive Anne*, in which a remnant ancient civilization is discovered by an explorer. In *The Ghost* a woman seeks to maintain the reputation she has illicitly gained as a novelist by employing a girl to write further Australian stories for her. *Australian Life: Black and White* and *The Luck of the Leura* embody Australian experiences of the author and of her father and stepmother.

These books—despite the hankering of younger woman characters for English associations and refinements and the apologetically

defensive attitude of some of the young men—contain indications of a distinctive Australian outlook, though they are typical of the author's social distance from the generality of Australian life. Dyson Maddox, in *Policy and Passion*, is approved as "a typical Australian of the second generation", though "lacking somewhat the graces of society". In *Mrs Tregaskiss*, when the Englishman, Geneste, commands the leader of the striking shearers to stand aside, the latter obeys "with a cowed air". Postures of the kind are not peculiar to these portrayals of Australian situations, but were common in English fiction of the time. The constraint which Mrs Praed's publishers seem to have imposed on her, apparently because she had a tendency to disregard conventional attitudes of the time, may have been another influence. "Conventionality," she says in *Sketches of Australian Life*, "is a burden to me, and society a penance." In *Nulma*, though the girl succumbs to the fascination of the Englishman, she expresses the Australian point of view quite decisively. When he, Outram Kenward, having come to Leichhardt's Land as Chief Justice, compares something Australian with its English equivalent and refers to the latter with the word "our", Nulma quietly reproves him. "You should forget now that you are English," she says, "and make yourself Australian, you know." She also says of Leichhardt's Town (Brisbane), "We have called our long streets after the English-history queens, and the cross ones after the kings; and they might just as well have had pretty Australian names."

However confined by the stiff plots and attitudes and even the sentimentalities which contemporary taste dictated, Mrs Campbell Praed's novels show an approach that has the spirit of a later freedom, and some of them anticipate a later direction. In *Affinities*, Esmé Colquhoun (a character based on Oscar Wilde, who is also the prototype of Paravel in *The Scourge Stick*) expresses the new point of view: "What is our mission—we writers—but to distil the essence of the age? . . . The reign of healthy melodrama is over; the reign of analysis has commenced. We make dramas of our sensations, not of our actions."

This analytic tendency, as it occurs in the Australian novels, is illustrated in *Mrs Tregaskiss*. A touch of something like therapy complicates Dr Geneste's thoughts about the woman he loves, leading him to see in her the modern "queer mixture of sensuousness and cold-bloodedness and of idealism and hard-and-fast logic". She, Clare Tregaskiss, perceives in her estrangement from her husband an element more subtle than mere revulsion from his drunken habits. "In all our life together," she says, "my nature has been in secret antagonism with his. I feel that, somehow, this has made a force which has acted and reacted upon our real selves, away from all outside things." Gladys Hilditch, examining her own sexual emotions, comes to the

conclusion that "people make such a mistake in supposing that women's instinct always guides them straight in matters of that kind! One's nature has a need, and the first attempt to satisfy it is as elementary often as the savage's fetish belief".

Mrs Campbell Praed's novels do not stop at ordinary mental exploration. From her youth she had been interested in psychic matters, and in her later years she concentrated on them more and more, experiencing, so she believed, not only communication with the dead, but sensing natural presences as well. She was also convinced by the evidence for reincarnation. This took, in particular, the form of revelations through Nancy Harward, a younger woman who, during the later part of the novelist's life, became her companion and her associate in these interests. They both believed that Nancy was the reincarnation of a slave of Roman times named Nyria. A specific result of this was the novel, *Nyria*, and the more categorical account of the matter entitled *The Soul of Nyria*. The novels in this class have a range from psychological studies, such as the effect of impersonation on an actor in *The Soul of Countess Adrian*, to the magic of the mandrake in *The Insane Root*.

"Praise, Ann". See Blewett, Dorothy.

"Prang, Julian". See Phillips, Redmond.

**Pratt, Alec Einar**

*Essays*

*Humours: Literary Exercises.* (Melb., Brown, Prior.) 1926.

Author of *Letting in the Light: Faith, Fact and Fun in Melbourne's Poorer Parts* (1933), and *Dr W. S. Littlejohn: The Story of a Great Headmaster* (1934). Pratt was sometime a Melbourne journalist, later on the staff of the Hong Kong *Daily Press*, and managing editor of the *Daily News*, Sydney.

**Pratt, Ambrose**

*Essays*

*Handmaids of the Sun.* Illust. (Melb., Robertson & Mullens.) 1944.

*Fiction*

*King of the Rocks.* (Lond., Hutchinson.) 1900.

*Franks, Duellist.* (Lond., Hutchinson.) 1901.

*The Great Push Experiment.* (Lond., Richards.) 1902.

*Vigorous Daunt, Billionaire.* Illust. (Lond., Ward Lock.) 1905.

*Three Years with Thunderbolt: Being the Narrative of William Monckton, Who for Three Years Attended the Famous Outlaw, Frederick Ward, Better Known as Captain Thunderbolt.* Ed. by Ambrose Pratt. (Syd., N.S.W. Book-stall.) 1905.

Engl. ed. (Lond., Cassell.) 1907.  
Other editions published.

The Counterstroke. (Lond., Ward Lock.) 1906.  
The Remittance Man. Illust. by J. Macfarlane.  
(Lond., Ward Lock.) 1907.

Left page headings read: "Jan Digby". Original issue in April 1907 entitled *Jan Digby*.

The Leather Mask. Illust. by J. Macfarlane.  
(Lond., Ward Lock.) 1907.

First Person Paramount. Illust. by J. Macfarlane.  
(Lond., Ward Lock.) 1908.

The Living Mummy. Illust. by L. D. Fancher.  
(Lond., Ward Lock.) 1910.

The Big Five. (Lond., Ward Lock.) 1911.

Karoola. (Syd., N.S.W. Bookstall.) 1911.

Dan Kelly, Outlaw: Being the Memoirs of Daniel Kelly, Brother of Edward Kelly, Leader of the Kelly Gang of Bushrangers, Supposed to have been Slain in the Famous Fight at Glenrowan. Ed. by Ambrose Pratt. (Syd., N.S.W. Bookstall.) 1911.

The Outlaws of Weddin Range. Illust. by Lionel Lindsay. (Syd., N.S.W. Bookstall.) 1911.

A Daughter of the Bush. (Lond., Ward Lock.) 1912.

The Golden Kangaroo. (Syd., N.S.W. Bookstall.) 1913.

Wolaroi's Cup. Illust. by Lionel Lindsay. (Syd., N.S.W. Bookstall.) 1913.

War in the Pacific. (Melb., Critchley Parker.) 1914.

Engl. ed. entitled *Love in War Time: A Tale of the South Seas*. (Lond., T. Werner Laurie.) 1915.

Her Assigned Husband: A Tale of the Convict System, Founded on Fact. (Lond., Simpkin Marshall.) 1916.

Lift Up Your Eyes. (Melb., Robertson & Mullens.) 1935.

#### Poetry

Everyman. (Melb., Specialty Press.) 1933.

A poem.

Pratt is also the author of *David Syme, the Father of Protection in Australia* (1908), *The Real South Africa* (1913), *The Red Book: A Post-Bellum Policy for the British People* (1914), *The Judgment of the Orient: Reflections on the Great War by K'ung Yuan Ku'Suh*, edited and translated (1916), *The Australian Tariff Handbook* (1919), *The Elements of Constructive Economics* (1931), *Magical Malaya* (1931), *The Lore of the Lyre Bird* (1933; another ed. 1937), *Centenary History of Victoria* (1934), and *The Call of the Koala* (1937). He edited *The Handbook of Australia's Industries* (1934).

Ambrose Pratt was born at Forbes, New South Wales, in 1874. He qualified and practised as a solicitor, but abandoned law for journalism, and after several years in London returned to Australia in 1904. In 1906 he joined the staff of the *Melbourne Age*, and from 1917 was for about ten years associated with the *Industrial Australian and Mining Standard*. Some of his impressions in the course of travel are contained in *The Real South Africa* and *Magical Malaya*. He was for some years president of the Royal Zoological Society of Victoria, and *The Lore of the Lyre Bird* and *The Call of the Koala* are products of his interests in that direction. Most of his novels are on Australian themes, including

township life, mining, the convict and bush-ranging days, and larrikin life, specifically in *The Great Push Experiment*. In general they rely mainly on melodramatic and romantic effects conventionally expressed. Comparable formalities accompany the more serious purpose of *Lift Up Your Eyes*, which presents a colony in the Dandenong Ranges devoted to the training of the young on idealistic lines as a means of social regeneration. The theme of the poem *Everyman* is the aspiration of the imagination towards adventure.

Pratt, Arthur Bertram

#### Poetry

Three Songs from the Golden West. Music by G. H. Webster. (Perth.) 1934.

Unto Caesar. (Perth, the author.) 1934.

Pratt, Clement

#### Fiction

Caloola. Illust. (Syd., N.S.W. Bookstall.) 1910.

Pratt, Frederick Vicary

#### Fiction

Sweet Mountain Maid, or The Old, Old Story of a Man and a Maid. (Lond., Drane.) 1907.

Preston Muddock, J. E. *See* Muddock, J. E. Preston.

Pretty, V.

#### Poetry

Fragments from Gallipoli and France by a Returned Anzac. (Melb., Mitchell & Casey.) 1922.

Reissued 1926.

Price, Alexander

#### Poetry

Victoria's Birds and Other Rhymes. (Melb., Salvation Army Press.) 193-.

Price, Anne W.

#### Fiction

True to the Best. (Lond., Ward Lock.) 1887.

Price, Douglas

#### Fiction

Earthly Purgatory: A Romance for the Rebellious. (Brisb., Edwards, Dunlop.) 1912.

Mainly autobiographical.

The Soul of Judas: A Tapestry of Tales. (Lond., Ouseley.) 1912.

One of the Crowd: A Story of a Queensland Girl. (Lond., Holden.) 1916.

**Price, Jane R.**

*Poetry*

A Poem. (Melb., Jane R. Price.) 1938.  
Published with *The Clouded Dream*, by Ada Leonora Gregory (q.v.).

**Price, Theodore**

*Fiction*

God in the Sand: An Australian Mystical Romance. (Syd., Stephensen.) 1934.

**Price, William Victor**

*Poetry*

Australian National Melodies. (Fitzroy, Melb., W. & J. Barr.) 1914.

See Serle's *Bibliography* for earlier pamphlets.

**Prichard, Katharine Susannah**

*Drama*

Brumby Innes: A Play in Three Acts. (Perth, Paterson's.) 1940.

*Fiction*

The Pioneers. (Lond., Hodder & Stoughton.) 1915.

Windlestraws. (Lond., Holden & Hardingham.) 1916.

Black Opal. (Lond., Heinemann.) 1921.  
Aust. ed. (Syd., Caslon House) 1946.

Working Bullocks. (Lond., Cape.) 1926.  
American ed. (N.Y., Viking.) 1927.  
Another ed. (Syd., Cape.) 1944.

The Wild Oats of Han. (Syd., Angus & Robertson.) 1928.

Coonardoo: The Well in the Shadow. (Lond., Cape.) 1929.  
American ed. (N.Y., Norton.) 1930.  
Aust. ed. 1943.

Haxby's Circus: The Lightest, Brightest Little Show on Earth. (Lond., Cape.) 1930.  
American ed., entitled *Pay's Circus*. (N.Y., Norton.) 1931.  
Aust. ed. 1945.  
Aust. Pocket Library ed. 1945.

Kiss on the Lips and Other Stories. (Lond., Cape.) 1932.

Intimate Strangers. (Lond., Cape.) 1937.

Moon of Desire. (Lond., Cape.) 1941.

Potch and Colour. (Syd., Angus & Robertson.) 1944.  
Short stories.

The Roaring Nineties: A Story of the Goldfields of Western Australia. (Lond., Cape.) 1946.  
Aust. ed. (Syd., Australasian Publ. Co.) 1946.  
French ed., tr. by Edith Vincent, entitled *Les chercheurs d'or*. (Paris, Le Portulan.) 1946.

Golden Miles. (Syd., Australasian Publ. Co.; Lond., Cape.) 1948.

Winged Seeds. (Syd., Australasian Publ. Co.; Lond., Cape.) 1950.

*Poetry*

Clovelly Verses. (Lond., McAllan.) 1913.

The Earth Lover and Other Verses. Decorations by Eileen McGrath. (Syd., Sunnybrook Press.) 1932.

Hand-printed volume in limited edition only.

Also author of *The Real Russia* (1935) and political pamphlets entitled *The New Order*, *Marx, the Man and His Work*, and *Who Wants War?*

Katharine Susannah Prichard, of Australian parentage, was born in 1884 at Levuka, Fiji, where her father, T. H. Prichard (q.v.) was editor of a newspaper. Brought to Australia in infancy, she spent her earlier childhood in Launceston, Tasmania. *The Wild Oats of Han* is based on recollections of that period. She was educated at South Melbourne College, of which the poet, J. B. O'Hara (q.v.), was headmaster. After some years as a journalist in Melbourne, she went to London as a freelance writer and remained there for six years. In 1919 she married Captain Hugo Vivian Hope Throssell, V.C., who died in 1934. She has travelled in Europe, America, Asia and the South Seas.

*The Pioneers* and *Windlestraws* rely largely on conventional devices of plot and situation. *Windlestraws* principally concerns the fortunes of a London dancer. The early Gippsland setting of *The Pioneers*—in which a settler's son is involved in cattle-stealing with two convicts escaped from Tasmania, the love interest being connected with the daughter of one of them—is comparatively slight; but the book has potentially the special response to local background manifested in later works, in which the author tends to select a group or community connected by common interest in some occupation arising from the environment. "Her books," remarks M. Barnard Eldershaw, "display a sort of artistic preference to unionists." In *Black Opal* this occupational focus is the mining of that stone of Fallen Star Ridge, inland toward the arid centre of the continent. The romantic interest is centred in a girl, Sophie Rouminoff, who grows up there but goes away to America and wins fame as a singer; but the essential substance of the book is of the place, its people generally, and their community life. Sophie, at the height of her artistic career, renounces it, and returns to the somewhat idealized naturalness of the Ridge, where the spirit of independence is so strong that the men reject a proposition for commercial development of the workings, with its promise of sure wages and more comfortable conditions, preferring, even if more precariously, to remain their own masters. A comparable vocational tie unites the characters of *Haxby's Circus*, whose itinerant profession makes them a self-contained group. Haxby's daughter, Gina, is maimed by a fall in a riding act, and in the suffering and self-sacrifice that follow she is separated from the circus. She returns to it at last, restoring it with money left to her by a hunchback clown, Rocca, at his death, and she herself becomes a clown, making of her deformity (as Rocca, who loved her, had done) a feature

of the show, which she carries on after her father's death. The author's sense of the colour and variety of circus life is derived from her experience travelling with a troupe.

Timber-getting in the south-west of Australia provides the atmosphere of *Working Bullocks*, which had a more elemental quality—as if here were needed, in contrast with the patient gouging on the opal fields, an assertive energy. The life is necessarily more various and populous, with the sawmills, the township, Pennyfather's boarding-house, bush races, the falling and hauling of the trees, all contributing to the vigorous effect. The spirit of the whole, expressed in passages of lyrical prose, is personified in the teamster, Red, and in Deb Colburn, who in the end, naturally if inconclusively, goes off with him as his girl:

The team moved slowly along the road into distances of the trees, sun-dappled, flecked with shadows. Red and Deb moved with it, and the forest flowed on, over them, with its silences, whisper of leaves, murmur of small birds, flung through by the laughter of a butcher-bird, melodious and cruel.

The tempo of *Coonardoo* is slower. Its scenes have the different harsh intensity of light in the North-West cattle country bordering on the desert. Hugh Watt grows up on a station there, along with the little black girl, Coonardoo. He becomes owner of it, and Coonardoo bears him a son. Though she is espoused to a tribal partner and Hugh himself marries in a merely practical way, Coonardoo remains in his mind as something more than his early and later mate:

She was like his own soul riding there, dark, passionate and childlike. In all this empty world, Coonardoo was the only living thing he could speak to, Hugh knew; the only creature who understood what he was feeling and was feeling for him. Yet he was afraid of her, resented a secret understanding between them.

He allows his wife to leave him rather than send Coonardoo away when his wife learns that he is the father of Coonardoo's son. Coonardoo, through his neglect of her, yields to Sam Geary, an unscrupulous cattleman, and Hugh reviles and ill-treats her. She disappears. The station declines, and at last he loses it. The closing chapter repeats the pattern of the opening one, with Coonardoo crooning the aboriginal chant of dancing kangaroos which she sang so happily as a child, but now she is outworn, diseased and alone, and the words fail on her lips as she dies. It is a tragedy suggesting nature's indifference as a background for human cruelty made almost inevitable by the circumstances, with no amelioration except Coonardoo's essential fidelity.

The trilogy consisting of *The Roaring Nineties*, *Golden Miles*, and *Winged Seeds* has for its scene the Western Australian goldfields, from the initial rush to their organized commercial development of the present day. Characters in the foreground of the populous story include

Morrie Gough, an Englishman who has seen better days and ends as the local undertaker; his wife, Sally, who outlives him and marries her former lover, the showy, faithless, and eventually blind Colonel Frisco de Morfe; Paddy Cavan, whose unscrupulous prosperity brings him a knighthood; and later generations, currently Gavan's stepdaughters, Pam and Pat, also Sally's grandchildren, Bill and Daphne Gough; and the dwindling aborigines, represented on the spot finally by the aged Bardoc and Kalgoorla. The author, in introducing the series, says, "I have tried to tell, not only something of the lives of several people, but to give also the story of an industry." The characterization is elaborated less than the general action and background, which are built up from recorded facts and memories and public affairs, to an extent that often creates the effect of a somewhat unselective transcript of reality. A persistent emphasis on the injustice of the exploitation of labour and the consequent unionism and its aims, with cognate references to local and world events for implications of reform on communist lines, tends to make these elements seem introduced on their own account rather than integral factors of a series which thus is not as consistently on the imaginative plane as the author's previous books.

*Intimate Strangers* is an urban study of the marriage of Greg and Elodie Blackwood. After fifteen years, "what perplexed and confounded her was that two people could live so long together, share transports and tribulations, and yet be so ignorant of the bases and sources of their most vital impulses". Greg is irresponsible and flirtatious. Elodie has an affair with a picturesque skipper from the tropics. Greg gambles away the very house they live in. His intention to commit suicide is averted, and they are reconciled in the revelation of a common purpose—to work for social justice through the ending of the capitalistic system. *Moon of Desire* tells of a pearl stolen from Alec Mallane, a pearler at Broome. Contending efforts to obtain it cause the death of four of the characters and the separation of Mallane from his fiancée, Anne Wade. The gem is found at Singapore and restored to its owner, and he and Anne are united at the end of a story relying on these adventures for its rather conventional romantic interest.

Katharine Susannah Prichard's verse—even the free verse of *The Earth Lover and Other Verses*—is suggestive of a compliance with form which, by comparison, her prose liberates. In lines inspired by natural beauty she speaks of being "distracted by the mystery and enchantment of the vision", but the sense of that response is more real in passages of the novels and stories—as when, for instance, it is given familiar effect through the girl, Deb, in *Working Bullocks*: "The great trees with their power, the flame of their lives, the fate they were moving

towards, she was akin to them, and to the earth, sombre and fecund, thrusting forests from her deep soil, holding them in the air through all the years."

This lyric impetus, which is present more particularly in the earlier novels, seeking tangible manifestations of underlying urges sometimes obscurely primitive, is a feature of her most characteristic stories, illustrated in the savagery of "The Cooboo", in which an aboriginal woman impetuously kills her child; the vitality of the stallion in "The Grey Horse"; even the slow, deadly strength of the invading weed in "The Curse"; and, in "Painted Finches", the crude girl's feeling for the birds as a corollary of her habituation to brutality. The collection, *Potch and Colour*, is offered by the author as "folk lore" in the sense of being intended to present "authentic fragments of the life of our people". The element of violence which has been mentioned is especially marked in the play, *Brumby Innes*. The name-part is that of a pastoralist living in crude conditions in the North-West. He brutally dominates the blacks, male and female, on his station, and is no less frankly primitive in his relations with the girl whose shallow coquetry has led to her enforced marriage with him.

**Prichard, Tom Henry**

*Fiction*

A Tale of Early Melbourne: Retaliation. (Melb., Sun Publ. Co.) 1891.

Prichard was sometime editor of the *Fiji Times*, the *Daily Telegraph*, Launceston, and the *Sun* and the *Mining Standard*, Melbourne. He also contributed to the *Leader* and the *Bulletin*. He was the father of Katharine Susannah Prichard.

**Priest, Harold**

*Fiction*

The Call of the Bush. (Lond., Laurie.) 1932.

**Priest, the Publican and the Strange Woman.**

[Anon.] (Geelong, Vic.) 1867.

*Fiction.*

**Primrose, Adelaide Elizabeth (Mrs Gatzemeyer)**

*Poetry*

Australian Idylls and Other Poems: A Collection of Verses and Prose Sketches. (Adel., E. J. McAlister.) 1902.

"Primrose, John". See under Smith, Emma.

**Primrose, Maud V.**

*Poetry*

To the Women of our Empire: A Tribute. Illust. (Melb., Osboldstone.) 1918.

**Prince, Thomas H.**

Purple Patches: A Tale of the Sappers. Illust. (Syd., Jackson & O'Sullivan.) 1935.

**Princess: A Drama of Woman's Future**, Adapted and Developed from Tennyson's *Princess*. (Melb., Fergusson & Moore.) 1876.

**Prior, Egerton Murray-**. See Murray-Prior, Egerton.

**Prior, Rosa Murray-**. See Praed, Mrs Campbell.

**Pritchard, D. E.**

*Fiction*

Welshman's Web. (Syd., Shakespeare Head Press.) 1934.

**Pritchard, E. C.**

*Fiction*

Under the Southern Cross. (Lond., Hammond.) 1914.

"Private 19022". See under Manning, Frederic.

"Pro Patria". See Cowlshaw, Miss.

**"Prodigal, The"**

*Fiction*

Mabel Escott: A Girl's Story of Sydney, written from a Confession. [Added] A Life Sketch of Billy Hogan, revised; Our Lives by one of them; Harriet Macg—n and the Widow. Ed. and revised by the Prodigal. (Syd., H. J. Franklin.) 1879.

**Pryce, Henry Weston**

*Poetry*

Your Old Battalion: War and Peace Verses. (Syd., Cornstalk Co.) 1926.

Loot and Captives. (Syd., W. Brooks.) 1929.

**Pudney, Harold**

*Poetry*

To my Father; by H.P. (Melb., Microbe Press.) 1903.

The Isles of Una and Other Verses. (Melb., Lothian.) 1906.

**Puettmann, Hermann Wilhelm ("Wayfarer")**

*Poetry*

Pen and Pencil in Collins Street, by Wayfarer. Illust. by W. Withers. (Melb., Melville, Mullen & Slade.) 1891.

Byron's Last Lament. After the Spanish of Gaspar Nunez de Arce. (Melb., Melville, Mullen & Slade.) 1895.

In Lengthening Shadows: Meditations in Sonnet Form, by H.W.P. (Melb., McCarron, Bird.) 1902.

In der Fremde: Dichtungen. (Melb., McCarron, Bird.) 1907.

**Pullar, A. L.**

*Fiction*

*Celestia: A Fantasy*, A.D. 1975. (Syd., Canberra Press.) 1933.

**Punch Staff Papers: A Collection of Tales, Sketches, in prose and verse, by members of the staff of Sydney Punch.** Illust. (Syd., Gordon & Gotch.) 1872.

Contributors include D. H. Deniehy, S. H. Banks, H. Kendall, G. G. McCrae, H. W. H. Stephen, R. Thatcher, G. Walch, T. Moser, D. M. Coleridge, R. E. Lee, A. W. East, P. L. Murray, H. Wise, and G. Bunster.

**Punshon, E. R.**

*Fiction*

*Earth's Great Lord.* (Lond., Ward Lock.) 1901.

Author of many other books, chiefly detective novels and thrillers.

**Purchas, R. L.**

*Poetry*

*Gathered Leaves.* (Melb., Austral Printing & Publ. Co.) 1939.

*More Gathered Leaves.* (Melb., Austral Printing & Publ. Co.) 1939.

**Puseley, Daniel ("Frank Foster", "D.P.")**

*Fiction*

*Number One, or The Way of the World,* by Frank Foster. (Lond., Simpkin.) 1862.

Includes a colonial directory.  
Other editions.

*Faith, Hope and Charity.* (Lond., Simpkin.) 1862.

*The Age We Live In, or Doings of the Day.* (Lond.) 1863.

*Old Acquaintance.* 2nd ed. (Lond., Snow.) 1866.

*A Journey of Life in Long and Short Stages,* by Frank Foster. (Lond., Stock.) 1866.

*Our Premier, or Love and Duty,* by Frank Foster. (Lond., Snow.) 1867.

*All Round the World, or What's the Object,* by Frank Foster. 3 vols. (Lond., Tinsley.) 1876.

*Poetry*

*The Wave of Life: A Poem in three Cantos,* by D.P. (Syd., J. Cox & Co.) 1857.

*Australia and Our International Exhibitions,* by an Englishman. (Lond., Snow.) 1879.

Author of *The Rise and Progress of Australia, Tasmania and New Zealand* (1857; 5th ed. 1858), *The Commercial Companion* (1858), *Five Dramas* (1860), *The Tourists' Assistant to Watering Places* (1867), *My Review*, by Frank Foster (1869), *Who Would be an Author, with the Answer* (1869), *Dan's Political Note-book* (1871), *Dependence or Independence* (1875), and *New Plays by an Old Author* (1876).

**Pye, Moira Patricia ("Miss Doublecleff")**

*Poetry*

*Bratling Chatter,* by Miss Doublecleff. (Melb., Hawthorn Press.) 1946.

**Pyke, John ("Steven Westlaw")**

*Fiction*

*The Mystery of Lombardy Chambers,* by Steven Westlaw. (Lond., Hodder & Stoughton.) 1926.

*The White Peril,* by Steven Westlaw. (Lond., Hodder & Stoughton.) 1926.

**Pyke, Lillian Maxwell (Mrs R. D. Pyke, née Heath)**

*Fiction*

*The Harp of Life.* Illust. (Syd., N.S.W. Bookstall.) 1924.

*Clem [and Others],* by Erica Maxwell. (Lond., Hodder & Stoughton.) 1925.

*A Wife by Proxy,* by Erica Maxwell. (Lond., Hodder & Stoughton.) 1926.

These novels are additional to a number of works for children. The author also compiled an anthology, *Southern Seas Story Book* (1920), mainly of interest to children, and *Australian Etiquette* (1931, 2nd ed.).

**Pyke, Vincent**

*Fiction*

*The Story of Wild Will Enderby.* (Melb., G. Robertson; Dunedin, N.Z., R. T. Wheeler.) 1873.

Another ed. (Melb., E. W. Cole.) 188-.

Engl. ed., entitled *Wild Will Enderby: A Story of the New Zealand Goldfields.* (Lond., Hutchinson.) 1889.

*The Adventures of George Washington Pratt: A Story of the New Zealand Goldfields.* (Melb., G. Robertson.) 1874.

Engl. ed. (Lond., Hutchinson.) 1890.

Another ed. (Melb., E. W. Cole.) n.d.

Author of "White Hood" in *White Hood and Blue Cap: A Christmas Bough with Two Branches*, by Vincent Pyke and Thorpe Talbot (1881), which includes original poems by both authors. Pyke was also author of *Australian Exploration. A Lecture* (1861), *Handy Book of Local Government Law* (1882), *History of The Early Gold Discoveries in Otago* (1887), *Gold Miner's Guide* (1892), and other works.

**Pyke, William Thomas**

*Anthology*

*Bush Tales by Old Travellers and Pioneers.* Ed. by W. T. Pyke. (Melb., E. W. Cole.) 1888.

2nd ed. 1893. (Advance Aust. series, No. 2.)

Other editions issued.

*Australian Heroes and Adventurers.* Ed. by W. T. Pyke. (Lond., Ward Lock.) 1889.

Several Aust. editions published.

*True Tales of the Early Days.* (Melb.) 189-.

Several other editions.

*The Coo-ee Reciter by Australian, British and American Authors.* Comp. by W. T. Pyke. (Lond., Ward Lock; Melb., E. W. Cole.) 1904.

Two-thirds of the contents are Australian.

*The Australian Favourite Reciter. Selected from Australian, British, and American Authors by W.T.P.* (Melb., Fraser & Jenkinson.) 1907.

Another ed. (Melb., J. Pollard.) 1933.

Pyke compiled other similar selections from general sources. Author of *Buckley, the Wild White Man* (1889; Engl. ed. 1910), *The Labour Question* (1890), and other works.

# Q

"Q.". See Clarke, Marcus.

"Quakamba"

*Fiction*

Children of Sorrow. (Syd., Frank Johnson.) 1941.

**Queensland Punch**

*Anthology*

Rum Punch: A Curious Chronicle of Christmas. (Brisb., Gordon & Gotch.) 1883.  
Holiday issue of the *Queensland Punch*.

"Queenslander, A". See Ross, Mrs Susan.

"Quilp, N.". See Lawson, Will.

"Quin, Teth". See Quinn, Ethel.

**Quin, William C.**

*Fiction*

John Dean's White Lie: A Story of True Patriotism. (Adel., Daily Herald.) 1917.

"Quince"

*Fiction*

John Common, Journalist: A New Colonial Story. (Ballarat, Vic., James Curtis.) 1872.  
Issued in parts. It is not known whether this was ever completed.

**Quinlan, Barry**

*Fiction*

Desert Escape. (Syd., Transport Publ. Co.) ?1948.

**Quinlan, Evelyn**

*Fiction*

The Colour of Morning. (Lond., Jenkins.) 1949.  
The Spirit Asleep. (Lond., Jenkins.) 1949.  
Quest of Youth. (Lond., Jenkins.) 1950.

"Quinn, E. Hardingham". See "Russell, Lindsay".

**Quinn, Ethel ("Teth Quin")**

*Fiction*

The Well-Sinkers: An Australian Pastoral, by Teth Quin. (Lond., Unwin.) 1899.  
Overseas Library. Author's name on cover is given as "Ethel Quinn".

"Quinn, Harlingham". See "Russell, Lindsay".

**Quinn, John**

*Poetry*

Battle Stations. (Syd., Angus & Robertson.) 1944.

**Quinn, Patrick Edward**

*Drama*

Captain Cook: Cantata. Music by J. A. Delany. (Syd., Herbert, Williams.) 1891.

*Fiction*

The Jewelled Belt: A Detective Story. (Melb., G. Robertson.) 1896.

The Australian Storyteller for an Idle Afternoon: The White Yacht and Other Stories. (Syd., Marcus & Andrew.) n.d.

Patrick Quinn was a brother of Roderic Quinn.

**Quinn, Roderic**

*Fiction*

Mostyn Stayne. (Melb., G. Robertson.) 1897.

*Poetry*

The Hidden Tide. (Syd., Bulletin Newspaper Co.) 1899.

The Circling Hearths. (Syd., Bulletin Newspaper Co.) 1901.

*The Hidden Tide and The Circling Hearths were reissued in A Southern Garland (1904).*

The Crown of Empire: A Souvenir of Coronation Day Celebrations, Parramatta and District, 22 June 1911. (Parramatta.) 1911.

Lotus Flower. (Syd., Tyrrell's.) 1916.  
J. J. Hilder produced a hand-lettered copy of this poem, with illustrations.

Poems. (Syd., Angus & Robertson.) 1920.

Tyrrell's Bookshop. (Syd.) 1940.

Roderic Joseph Quinn was born in Sydney in 1867. He was educated at various Catholic schools, read for the law, went to Milbrulong as teacher in a State school for about six months, returned to Sydney, and, after a brief period in the public service, became editor of the *North Sydney News*, then turned to freelance writing, relying largely on his verse contributions to the *Bulletin* and other journals. He died at Sydney in 1949. His poetry drifts intermittently to the edge of an inner magic, as in "The Hidden Tide", with its

*Tides of the sea that rise and fall  
Aheave from pole to pole—  
And kindred swayings, veiled but felt  
That noise along the soul.*

Even when his themes have practical associations, he does not—except symbolically, as in "The Camp Within the West" visualize actualities. "After Cattle", for instance, has little to do with the purpose indicated by the title except camping at the day's end:

*But Nature would not let us sleep;  
She loved so well  
To talk, and had such things to tell.*



Quinn's best work is in his earlier poems. The poetry of his later years is on the whole an evaporation rather than a development of a quality at its best dreamily charming rather than substantial. *Mostyn Stayne* tells how a poacher in England becomes a smuggler and then a pirate captain, eventually marooned by his mutinous crew on the shore of Australia prior to white settlement. Presented in the form of his own written narrative discovered in a cave in the MacDonnell Ranges, it gives his adventures a romantic tone, together with some supernatural and moralistic elements. Quinn is represented as a story-writer in *The Bulletin Story Book* (1901) and Mackaness's *Australian Short Stories* (1928).

**Quinn, Tarella** (*Mrs Daskein*)

*Fiction*

**Gum Tree Brownie.** (Melb., G. Robertson.) 1910.  
Enlarged ed., entitled *Gum Tree Brownie and Other Faerie Folk of the Never Never*. Illust. by Ida S. Rentoul. Foreword by Ethel Turner. (Melb., G. Robertson.) 1918.  
Another enlarged ed. 1925.

**Freckles.** Illust. by Jack Sommers. (Lond., Moring.) 1910.

**Before the Lamps are Lit.** Illust. by Ida S. Rentoul. (Melb., G. Robertson.) 1911.

**A Desert Rose.** (Lond., Heinemann.) 1912.

**Kerno: A Stone.** (Lond., Heinemann.) 1914.

**Paying Guests.** (Melb., Lothian.) 1917.

**The Other Side of Nowhere,** by T. Quinn Daskein. Illust. by Ida Rentoul Outhwaite. (Melb., Robertson & Mullens.) 1934.

On jacket: "Australian Bush Fairy Tales". The title-story and three others reprinted from *Gum Tree Brownie*

**Chimney Town.** Illust. by I. R. Outhwaite. (Lond., Black.) 1934.

**Quintus Servinton.** *See under* Savery, Henry.

**Quod:** New Tales to Knights of the Bar Table. (Syd., no imprint.) 1932.  
*Poetry.*

**Quong Tart.** *See* Tart, Quong.

# R

"R.D.A.". See Herbert, Robert Dudley Sidney Powys.

"R.G.H.". See Howarth, R. G.

"R.H.". See Hingston, Mrs R.

"R.O.". See O'Reilly, Rose.

"R.P.W.". See Welch, Robert Porter.

"R.R.". See Robertson, Rose.

"R.T.H."

*Criticism*

Ourselves and Our Land: Some Reflections upon the Present State of Australia. (Melb., E. W. Cole.) 1911.

Contains comments on Australian literature.

Rabbets, Thomas G. ("St Ebbar")

*Poetry*

Whimplin Whimsies and Other Selections. Introd. by Firmin McKinnon. (Brisb., R. G. Gillies.) 1919.

Includes prose selections.

Race for Paris, or An Australian Version of the Retreat from Mons. (Brisb., John Mills.) 1915.

*Poetry.*

Radecki, Rob

*Fiction*

Guns on Olympus. (Syd., Currawong.) 1942.

Radford, E. V.

*Poetry*

I: Verses of Today. (Adel., Wigg.) 1905.

Rae, Mrs D. M.

*Poetry*

The Vision, and Other Poems. (Lond., Stockwell.) n.d.

Rae, John (1)

*Poetry*

Book of the Prophet Isaiah Rendered into English Blank Verse. (Syd., W. & F. Ford.) 1853.

Gleanings from My Scrap-Book. Series 1-3. 3 vols. in 2. (Syd., the author.) 1869-74.

In 1895 Rae published in brochure a poem entitled "Lines Suggested by a Letter from my Sister in London". Other details in Serle's *Bibliography*. Rae contributed letterpress to J. S. Prout's *Sydney Illustrated* (Syd., T. Bluet), 1844.

Rae, John (2) ("Australian Sparrow")

*Fiction*

The Shield and Banner Won; The Crown of England Lost. (Melb., M. L. Hutchinson.) 1882.

Includes some original poems.

Stanley Gordon: A Historical Tale of the Peninsular War and Waterloo; With Exciting Incidents among Brigands in the Cantabrian Mountains of Spain. Illust. (Melb., M. L. Hutchinson.) 1889.

Includes some original poems.

*Poetry*

Chirps by an Australian Sparrow. 1st Series. (Melb., M. L. Hutchinson.) 1885.

Series 2, 4, and 5 published by Rae Bros, Melb., 1886, 1888, and 1890.

Series 3 published by M. L. Hutchinson, Melb., 1887.

Raffaello, Carboni

*Fiction*

The Eureka Stockade: The Consequence of Some Pirates wanting on Quarter-Deck a Rebellion, by Carboni Raffaello, by the grace of Spy Goodenough, Captain of Foreign Anarchists, etc. (Melb., printed for the author by J. P. Atkinson & Co.) 1855.

Another ed., with introd. by H. V. Evatt. (Syd., Sunnyside Press.) 1942.

Another ed. (Melb., Dolphin.) 1947.

Author of Italian drama, *La Santola* (Torino, 1861). During his residence in Victoria Raffaello was well known in literary circles in Melbourne, where he arrived from London in 1852. He was tried with Lalor and others in connection with the Eureka Stockade revolt.

Railton, Sydney Denning

*Fiction*

Southern Cross. (Syd., Australasian Publ. Co.) 1945.

Raine, Henry B.

*Fiction*

The Whip-hand. (Syd., N.S.W. Bookstall.) 1933.

The Lash-end. (Syd., N.S.W. Bookstall.) 1933.

If the Gods Smile. (Syd., Wirraway Publ. Co.) 1944.

Author of works separately published on Australian birds and fishes.

Raine collaborated with Patrick H. Ritchie, of Dubbo, in *North of Never Never* (1934), describing agricultural experiments of Ritchie on Bathurst Island.

Raine, William Macleod

*Fiction*

The Broad Arrow. (Lond., Hodder & Stoughton.) 1933.

**Rainsford, John**

*Poetry*

Stray Thoughts of Stray Moments. (Syd., Marcus & Andrew.) 1895.

**Raison, Elizabeth**

*Poetry*

Inspirational Poems and Miscellaneous Writings . . . First Selection. (No imprint.) 1931.

**Ramsay, Brunhilde Isolde** (*Mrs John Ramsay*)

*Poetry*

Australia Speaks. (Manly, N.S.W., the author.) 1939.

**Ramsay, Charles G.**

*Fiction*

The Tasmanian House of Boys, or Mimic Parliament. (Hobart Town, W. Fletcher.) 1875.

**Ramsay, James Maxwell**

*Poetry*

Onward, Workers! Lays of a Labour Journalist. (Brisb., the author.) 1945.

**Ramsay, Sarah**

*Poetry*

Poems and Prose by an Invalid Pilgrim. (Syd., the author.) 1904.

**Ramsay-Laye, Mrs Elizabeth P.** ("Isabel Massary")

*Fiction*

Social Life in Sydney, or Colonial Experience: An Australian Tale, by Isabel Massary. (Edinb., Grant.) 1866.

Another ed., entitled *Memories of Social Life in Australia Thirty Years Ago*, by E. Ramsay-Laye. (Lond., Grant Richards.) 1914.

Our Cousins in Australia, or Reminiscences of Sarah Norris, by Isabel Massary. (Edinb., Nimmo; Lond., Simpkin.) 1867.

A Two Years' Folly and Other Stories. (Lond., Grant Richards.) 1916.

Author of *Social Life and Manners in Australia: Being Notes of Eight Years' Experience by a Resident* (1861).

**Ramus, Don F.**

*Fiction*

The Hunted Wolf. (Syd., Transport Publ. Co.) 1947.

**Randall, A. Ian.** See Macleod, A. Ian.

**Randall, Eliza D.**

*Fiction*

Incidents in Colonial Life, in Prose and Verse. (Adel., Gall.) 1873.

**Randall, George**

*Poetry*

The Emigrant. (Lond., F. Pitman.) 1867.  
Reissued with a new preface 1888.

Homeward Bound: Australia to England: A Fragmentary Sketch Written on Board S.S. *Kent*. (Ware, A. H. Rogers.) c. 1877.

A New Cemetery: Panshanger; A Plea For the Starving and Other Poems. (Ware, A. H. Rogers.) c. 1877.

The Emigrant, Homeward Bound, and Other Verses. (Brisb., Watson, Ferguson.) 1928.

**Randolph, Percy G.**

*Fiction*

Death Trap. (Syd., Associated General Publications.) 1945.

Published with *The Mysterious Shot*, by Reg L. Finton.

**Ranken, George**

*Fiction*

The Invasion by W. H. Walker, licensed surveyor, Parkestown. (Syd., Turner & Henderson.) 1877.

Windabyne: A Record of By-gone Times in Australia, Related by Reginald Crawford, Strath-Clyde, Maranoa, in 1880. Ed. by G. Ranken. (Lond., Remington.) 1895.

With reference to the name "Reginald Crawford" see also under R. P. Whitworth, *Echoes From Bushland*.

Ranken was sometime Commissioner of Crown Lands in Queensland. He was the author of *Squatting System of Australia, Colonisation in 1876, Grazing, Past, Present and Future, The Land Laws of the Future, Bush Essays*, and of *Federal Geography of British Australasia* (1891). He also wrote under the pen-name of "Capricornus".

**Ranken, Jean Logan**

*Fiction*

Tzane. (Lond., Nelson.) 1926.

Murder Pie, Ed. by Jean Ranken and Jane Clunies Ross. (Syd., Angus & Robertson.) 1936.

Jean Ranken contributed a chapter. The other contributors are J. C. Ross, G. V. Portus, J. E. M. L. Ross, A. C. Ross, Ruth Bedford, B. W. Pratt, M. B. Eldershaw, W. J. Dakin, Walter Murdoch, S. E. Napier, C. H. Bertie, E. M. Irvine, Leslie Victor, Francis Jackson, Ethel Turner, and Noelle Brennan.

*Poetry*

Dream Horses and Other Verses. (Melb., Australasian Authors' Agency.) 1912.

**Ranken, Thomas**

*Poetry*

The Great South Land: Australian Historical Allegory in Verse. (Gilgandra, N.S.W., Castlereagh office.) 1912.

Our Continental Need and Other Retrospective Verses. (Syd., the author.) 1936.

Author of *Fire Over Australia* (1938).

**Rankin, Donald Hamilton**

*Criticism*

The Development and Philosophy of Australian Aestheticism. (Melb., printed by J. Roy Stevens.) 1949.

*Essays*

The Spirit That Lives: Sixteen Biographical Essays. (Melb., the author.) 1945.

Author of *The History of the Development of Education in Victoria* (1939).

**Ransom, Eva**

*Poetry*

Our Heroes; Gaba Tepe and Sari-Bahr. (Launceston, Tas., Examiner.) 1915.

**Rasmussen, R. P.**

*Poetry*

Gumleaf Whispers and Other Verses. (Perth, Star Press.) 1923.

**Rasper, Jack**

*Poetry*

Rollicking Rhymes and Other Poems. (Melb., M. Macphail.) 1872.

From advertisement page in R. P. Whitworth's *Spangles and Sawdust*.

"Rata". See Roydhouse, Thomas Richard.

**Rattenbury, Mary**

*Poetry*

Pen Blossoms. (Yeppoon, Qld, the author.) 1936.

**Rattray, Annie.** See Rentoul, Annie Rattray.

**Rattray, Annie Isobel.** See Rentoul, Annie Isobel.

**Raworth, Cecil**

*Fiction*

The Mystery of Wall's Hill, by Cecil Raworth and Sydney Partridge. Illust. by Percy Lindsay. (Syd., N.S.W. Bookstall.) 1921.

**Rawson, Trig**

*Fiction*

Flying Lead Fugitive. (Syd., Transport Publ. Co.) 1950.

Six-Gun Saddlemates. (Syd., Transport Publ. Co.) 1950.

"Raxon, John". See MacDonald, William John.

**Rayment, Tarlton**

*Fiction*

The Prince of the Totem: A Simple Black Tale for Clever White Children. Illust. from drawings by the author. (Melb., Robertson & Mullens.) 1933.

Fairy tales and legends of the Australian aborigines.

The Valley of the Sky. (Lond., Nicholson.) 1937.

Aust. ed. (Syd., Angus & Robertson) 1937.

Several other Australian editions.

Serialized in the *Melbourne Age*, and placed *first* in an Empire division of a world novel competition. The background is based upon Angus McMillan's discovery of Gippsland. The work has been translated into European languages, including a translation into German in 1937.

*Poetry*

Eagles and Earthlings: A Metrical Tribute to the Air Crews in the War. 2nd ed. (Melb., the author.) 1945.

Rayment, sometime president of the Entomologists Club of Victoria, is an authority on the biology of Australian Apidae. He has also published *Bees in Australia*, *Australian Honey Plants*, a film picture, *The Cliff Dwellers*, and *A Cluster of Bees: Sixty Essays on the Life Histories of Australian Bees* (1935).

**Raymond, J.**

*Poetry*

Poems. (Melb., Specialty Press.) 1910.

**Raymonde, A. P.**

*Fiction*

Girl Against Axis. (Syd., Condor Publications.) 1943.

**Reaping the Whirlwind.** See under Hopkins, Francis Rawdon Chesney.

**Reay, Percy ("Jack North")**

*Fiction*

Harry Dale's Grand National, by Jack North. Illust. (Syd., N.S.W. Bookstall.) 1920.

The Black Opal: A Story of Australian Love and Adventure, by Jack North. Illust. by Percy Lindsay. (Syd., N.S.W. Bookstall.) 1922.

A Son of the Bush, by Jack North. Illust. by Percy Lindsay. (Syd., N.S.W. Bookstall.) 1923.

Title-page advertisements refer to: "The Lure of the Bush", "The Wonder Track", "The Church Between".

**Reay, William**

*Poetry*

Lyrics. (Newcastle, N.S.W., Pilot.) 1869.

Poems and Lyrics. (West Maitland, N.S.W., E. Tipper.) 1886.

**Rebel Convicts: An Australian Novel.** (Melb., George Slater.) 1858.

The title-piece is headed "The Fiction-fields of Australia". This heading is taken from the title of two articles by Frederick Sinnett in the *Journal* (afterwards *Illustrated Journal*) of *Australasia*, vol. 1 (1856). The plot comprises a hotch-potch of incidents arising out of the Irish rebellion of 1798. The leading characters are transported to New South Wales and Van Diemen's Land.

**Rebel Rose, The.** See under Praed, Mrs Campbell.

**Record of Nicholas Freydon, The.** See under Dawson, A. J.

**Red Ant, The.** See under Stone, Hal E.

**"Red Bard, The"**

*Poetry*

Battle-Song of Change. (Syd., Current Book Distributors.) 1948.

**Red Kangaroo and Other Australian Short Stories.**

Reprinted from the *Sydney Mail*. Ed. by W. R. Charlton. (Syd., John Fairfax.) 1907.

Contributors to this anthology include Ethel Castilla (title piece), Harry S. Gullett, Will Carter, Alice Grant Rosman, Arthur Bayldon, Lancelot Booth, Charles Thackeray, Mary Leith, "Ironbark" (G. H. Gibson), F. J. Broomfield, Mabel Forrest, Broda Reynolds, A. Dorrington, H. M. Somer, Laura B. Luffman, W. M. Fleming, and Bert Mudge.

**"Red Spinner".** See Senior, William.

**Redcliffe, Harold**

*Fiction*

The Yellow Cygnet: Pioneering Life in the Goldfields. (Lond., C. Palmer.) 1930.

**Redgrave, Leslie Alfred**

*Fiction*

Gwen: A Romance of Australian Station Life. (Syd., D. Smith.) 1913.

**Redman, William Xavier ("Will Scarlet")**

*Poetry*

Australia: An Epic. (Adel., Webb & Son.) 1903.

Australia Answers: A Patriotic Poem. (Syd., Postal Press.) 1912.

Hail to our Fleet: A Patriotic Poem. (Syd., Caxton Printing Works.) 1913.

**Reed, Cynthia (Mrs J. K. Hansen)**

*Fiction*

Lucky Alphonse. (Melb., Reed & Harris.) 1944.

Daddy Sowed a Wind! (Syd., Shakespeare Head.) 1947.

**Reed, Richard**

*Fiction*

Road Agent. (Syd., Currawong.) 1947.

**Rees, Arthur J.**

*Fiction*

The Merry Marauders. (Lond., Heinemann.) 1913.

Published by J. Lane, London, unless otherwise stated:

The Shrieking Pit: Being the Mystery of the Golden Anchor Inn. 1919.

The Hand in the Dark. 1920.  
Another ed. (Lond., Hale.) 1937.

The Moon Rock. 1922.

The Island of Destiny. 1923.

The Cup of Silence: A Romance of the South Downs. 1924.

The Threshold of Fear: A Sober Fantasy. (Lond., Hutchinson.) 1925.

Simon of Hangletree. 1926.

Greymarsh. (Lond., Jarrolds.) 1927.

Love Me Anise: A Story of Modern Life. 1928.

The Pavilion by the Lake. 1930.

The Brink. 1931.

The Tragedy at Twelvvetrees. 1931.

The Investigations of Colwin Grey. (Lond., Jarrolds.) 1932.

The River Mystery. (Lond., Jarrolds.) 1932.

Peak House. (Lond., Jarrolds.) 1933.

Aldringham's Last Chance. (Lond., Jarrolds.) 1933.

The Flying Argosy. (Lond., Jarrolds.) 1934.

The Single Clue. (Melb., Robertson & Mullens.) 1940.

With John Reay Watson:

The Hampstead Mystery. (Lond., Lane.) 1916.  
Another ed. 1922.

The Mystery of the Downs. (Lond., Lane.) 1918.  
Another ed. 1928.

Author of *Old Sussex and Her Diarists: With Sketches after the Originals by the Author* (1929).

Arthur J. Rees was born at Melbourne in 1877. He was for a short time on the staff of the *Melbourne Age* and later joined the staff of the *New Zealand Herald*. In his early twenties he went to England. His literary output belongs to the period that followed, and reflects little if anything of his Australian experience. He died in 1942. His proficiency as a writer of crime-mystery stories is attested by Dorothy Sayers in the introduction to *Great Short Stories of Detection, Mystery and Horror* (1928), and two of his stories were included in an American world-antology of detective stories, besides translation of other of his works into French and German.

**Rees, Coralie Clarke (Mrs L. C. Rees)**

*Poetry*

Silent His Wings. (Syd., Australasian Publ. Co.) 1946.

**Rees, Leslie Clarke**

*Drama*

Australian Radio Plays. (Syd., Angus & Robertson.) 1946.

Author of books for children.

**Rees, Rosemary Frances**

*Fiction*

Published by Hubert Jenkins, London:

April's Sowing. 1923.

Heather of the South. 1924.

Lake of Enchantment. 1925.

Life's What You Make It. 1927.

*Published by Chapman & Hall, London,  
unless otherwise stated:*

- Wild, Wild Heart. 1928.  
Dear Acquaintance. 1929.  
Sane Jane. 1931.  
Concealed Turning. 1932.  
Local Colour. 1933.  
Home's Where the Heart Is. 1935.  
Another ed. (Lond., Wright & Brown.) 1940.  
Miss Tiverton's Shipwreck. 1936.  
Another ed. (Lond., Wright & Brown.) 1939.  
Turn the Hour. 1937.  
Another ed. (Lond., Wright & Brown.) 1940.  
Sing a Song of Sydney. 1938.  
I Can Take Care of Myself. 1940.  
Another ed. (Lond., Wright & Brown.) 1948.  
You'll Never Fail Me. 1940.  
Another ed. (Lond., Wright & Brown.) 1946.  
The Mended Citadel. 1943.  
Another ed. (Lond., Wright & Brown.) 1949.  
Sackcloth for Susan. (Lond., Wright & Brown.) 1946.  
Penelope Waits. 1946.  
Aust. ed. (Melb., Oxford University Press.) 1947.  
Another ed. (Lond., Wright & Brown.) 1950.  
Displaced Person. 1948.

Author of *New Zealand Holiday* (1933). A New Zealander, Rosemary Rees wrote her first novels in Sydney and resided in New Zealand again.

#### Reeve, Edward

##### Drama

- Raymond, Lord of Milan: A Tragedy of the 13th Century. (Syd., Hawksley & Cunningham.) 1851.

#### Reeve, Wybert

##### Essays

- From Life. Selected and re-published from the *Australasian* and other journals. (Lond., Melb., G. Robertson.) 1891.

Reeves, Mrs Helen. *See* Mathers, Helen.

#### Refshaw, Edna

##### Poetry

- Tasmanian Landscape. (Hobart, Oldham, Beddome & Meredith.) 1949.

#### Reid, Ernest

##### Fiction

- Australian Station Stories. (Melb., F. Wilmot.) 1930.

"Reid, Frank". *See* Vennard, Alexander Vindex.

#### Reid, Sir George Houston

##### Poetry

- Lines Addressed to New South Wales on the Opening of the First Australian International Exhibition. (Syd., Gibbs, Shallard.) 1879.

Other works include *Five Free Trade Essays* (1875), *An Essay on New South Wales* (1876), and *My Reminiscences* (1917). He was born at Johnstone, Renfrewshire, Scotland, in 1845 and came to Victoria in 1852. He left there for New South Wales in 1858. He was a member of the Legislative Assembly from 1880 to 1900 and Premier from 1894 to 1899. He entered Federal Parliament in 1901 and was Prime Minister in 1904-5. He became High Commissioner in London in 1906 and was in that post until 1916. He died in 1918.

Reid, J. O. *See* under Eight Plays by Australians and Five Plays.

#### Reid, John Arbuckle

##### Anthology

- The Australian Reader: Selections from Leading Journals on Memorable Historical Events. (Melb., J. Whitelaw.) 1882.

#### Reid, W. F.

##### Poetry

- A Few Poems. (Ipswich, Qld, Queensland Times.) 1872.

- The First of Days. (Ipswich, Qld, Queensland Times.) 1881.

#### "Reltha"

##### Poetry

- For the Mercantile Community in General, this Poem of Sillylaw was written by their Comic and Laughter - Loving - yet - Satiric - Joker. (Melb., the author.) 1859.

This poem is a skit on J. J. Shillinglaw.

- Remnants from Randwick. Written and illust. by patients at No. 4 A.G.H., Randwick. Foreword by C. L. S. MacIntosh. (Syd., A. McQuilty & Co.) 1919.

Contributors to this anthology include, Harley Matthews, A. W. Wheen, Fred Brown, R. E. Hughes, Jack Sommers, and Cecil Hartt who originated the publication.

Rentoul, Annie Isobel (Mrs J. L. Rentoul, née Rattray)

##### Poetry

- Mollie's Staircase. Illust. by Ida Rentoul. (Melb., M. L. Hutchinson.) 1906.

One of the authors of *At the Sign of the Sword* (1915). *See* under Rentoul, John Laurence.

#### Rentoul, Annie Rattray

##### Fiction

- Mollie's Bunyip. Illust. by Ida S. Rentoul. (Melb., Jolley.) 1904.

- The Lady of the Blue Beads: Her Book: Being an Account of Her First Blue Moon Spent on Sun Island. Illust. by Ida S. Rentoul. (Melb., G. Robertson.) 1908.

- The Story of Peter Pan. (Melb., S. Day.) 1908.

Williamson theatrical souvenir.

- The Little Green Road to Fairyland. Illust. by Ida S. Rentoul. (Lond., Black.) 1922.

Fairyland, by Ida Rentoul Outhwaite. Verses by A. R. Rentoul. Stories by Grenbry Outhwaite and A. R. Rentoul. (Melb., Ramsay Publ. Co.) 1926.

Includes verses by Annie R. Rentoul. Engl. ed. (Lond., Black.) 1931.

*Poetry*

Australian Songs for Young and Old. Illust. by Ida S. Rentoul. (Melb., G. Robertson.) 1907.

Bush Songs of Australia for Young and Old. Illust. by Ida Rentoul Outhwaite. (Melb., G. Robertson.) 1910.

More Australian Songs for Young and Old. Illust. by I. R. Outhwaite. Music by Mrs. G. Peterson. (Melb., G. Robertson.) 1913.

Elves and Fairies of Ida Rentoul Outhwaite. (Melb., Lothian.) 1916.

Selected ed. 1919.

Australian Bush Songs. Music by Georgette Peterson. (Melb., Allan.) 1937.

Daughter of the late Rev. Professor J. L. Rentoul and sister of Ida S. Rentoul (Mrs A. G. Outhwaite).

Rentoul, Ida Sherbourne. *See* Outhwaite, Ida Sherbourne.

Rentoul, John

*Poetry*

Reminiscences of a Paisley Weaver. (Melb., J. M. Smith.) 1878.

Another ed. (Melb., W. Harris.) 1894.

Rentoul, John Laurence

*Poetry*

From Far Lands; Poems of North and South, by Gervais Gage. (Lond., Macmillan.) 1914.

At the Sign of the Sword, by Four in a Family. (Melb., Melville & Mullen.) 1915.

The other authors are Mrs. A. I. Rentoul, Miss A. R. Rentoul and Mrs. I. R. Outhwaite. Includes "Australia's Battle Hymn"; also issued separately and set to music by Rev. J. McIntosh.

At Vancouver's Well and Other Poems of South and North. (Lond., Macmillan.) 1917.

Renwick, Arthur

*Poetry*

Life's Comedy, or The Secret of the Passion Flower. (Oxford, Eng., Sheppard.) 1894.

Music and Twilight. (Oxford, Eng., Sheppard.) 1896.

Atlantis. (Oxford, Eng., the author.) 1896.

Renwick, F. S.

*Poetry*

Betrayed: An Australian Tragedy, and Other Poems. (Melb., G. Robertson.) 1883.

Renwick, Peter

*Fiction*

Black Hogan Strikes Again. (Lond., Sampson Low.) 1937.

Another ed. 1940.

Red Saunders Bites the Dust. (Lond., Sampson Low.) 1938.

Leatherface Lonergan Stakes a Claim. (Lond., Sampson Low.) 1939.

"Resident, A"

*Fiction*

Girl Life in Australia: A Description of Colonial Life. (Liverpool and Lond., E. W. Allen.) 1876.

"Resident of More Than Thirty Years". *See* Frank Carey and Sketches of Australian Life and Scenery.

"Resident of Toowoomba, A". *See* Copeman, Herbert.

"Returned Anzac, A". *See* Pretty, V.

"Returned Soldier, A". *See* Scanlon, Herbert.

"Returned Soldiers" (1). *See* Abbott, Harold Daniel, and Alexander, John McKnight.

"Returned Soldiers" (2). *See* under Anzac Poems and the Landing at Gaba Tepe.

"Rewa". *See* Giddens, Thomas.

Rex, J.

*Fiction*

Roman Candles. (Syd., R. Dey.) 1922.

Reynolds, Edward James

*Poetry*

Dirt. (Melb., J. L. Anderson.) 1925.

Reynolds, M. Broda

*Fiction*

A Black Silk Stocking. Illust. (Syd., H. E. Reynolds.) 1907.

The Heart of the Bush. (Syd., N.S.W. Bookstall.) 1910.

The Selector Girl. Illust. by P. Benison. (Syd., N.S.W. Bookstall.) 1917.

Dawn Asper. (Syd., N.S.W. Bookstall.) 1918.

Rhatigan, John

*Poetry*

Lays of Temporal Freedom. (Syd., Edwards, Dunlop.) 1890.

Rhodes, Frederick Cecil

*Fiction*

Broadcasting the Tea Race by Junius. (Rockhampton, Qld.) 1934.

Author of *Pageant of the Pacific: Being the Maritime History of Australasia* (1937).

**Rhymes and Reveries by Barrier Bards.** (Broken Hill, N.S.W., Barrier Rhythm Club.) 1938.

Contributors to this anthology include C. Jutson, E. R. Wichtert, E. Sullivan, and C. Elliott Perryman.

**Rhymes of Rusty-Face.** *See under* Cunningham, Charles Leslie.

**Riano, Renie**

*Poetry*

Anthology of Moods. (Melb., the author.) 1935.

"Richard of Handsworth". *See* Edwards, Eric.

**Richards, James** ("Frank Dripstone", "J.R.R.")

*Fiction*

*Fern Glen: An Australian Tale*, by the author of *Ada Maitland*, etc. (Lond., J. Rythdale.) 188-.

Edwin Randolph, or *The Adventures of a Young Australian*. Illust. (Melb., Richards & Son.) n.d.

*Under a Face*, by Frank Dripstone. (Melb., Richards & Son.) n.d.

Another ed. entitled *Under a Face: The Story of an Artist*, by the author of *The Christ*, etc. (Melb.) n.d.

The title-pages refer to other works, such as "*Ada Maitland*", "*Palestine*", "*Margery Bede*", "*Eldred and Marion*", but their publication in book form has not been traced. The preface to *Edwin Randolph* refers to two editions of *Ada Maitland* and two editions of *Fern Glen* as having been sold in Victoria. These works were probably published prior to 1890.

*Poetry*

*Poems*. (Ballarat, Vic., W. H. Hotchin.) 1867.  
*Ada and Other Australian Poems*. (Ballarat, Vic., F. W. Niven.) 1888.

*Ada: An Australian Poem* by J.R.R. New ed. (Ballarat, Vic., J. Rythdale & Son.) 1890.

*The Poetical Works of the Rev. J. Richards*. (Melb., Richards & Son.) 1890.

**Richards, T. L.**

*Fiction*

*White Man, Brown Woman: The Life Story of a Trader in the South Seas*, by T. L. Richards and T. Stuart Gurr. (Syd., Angus & Robertson.) 1932.

**Richards, Thomas**

*Fiction*

[*Rob the Red-hand, Adventures with Bush-rangers, and other short stories, essays and poems, in the Hobart Town Magazine, 1833-4.*]

First recorded short story writer and first essayist in Australia. Contributed more than half the contents of the eighteen numbers of the *Magazine*.

Richards was born in Wales in 1800 and educated at Christ's Hospital, London; licensed in 1823 as a medical practitioner; arrived in Hobart in 1832. On the cessation of the *Magazine*, he returned to journalism, and died at Hobart in 1877. *See* Morris Miller's *Pressmen and Governors* (1952).

**Richards, William Pearce**

*Poetry*

*Poems*. (Adel., Webb, Vardon & Pritchard.) 1881.

**Richardson, E. R.**

*Fiction*

*Souvenir of a Trip Through Tasmania*. (Hobart, Mercury.) 1878.  
Prose and verse.

**Richardson, Ethel Florence.** *See* Richardson, Henry Handel.

**Richardson, Frederick**

*Poetry*

*Hesper, Hedonë, and English Verses*. (Melb., Melville & Mullen.) 1903.

**Richardson, Henry Handel**

*Fiction*

*Maurice Guest*. (Lond., Heinemann.) 1908.

Another ed., with preface by Hugh Walpole. 1922.

*The Getting of Wisdom*. (Lond., Heinemann.) 1910.

Another ed. 1931.

Australian Pocket Library ed. 1946.

*The Fortunes of Richard Mahony*. (Lond., Heinemann.) 1917.

Half-title headed "Australia Felix I. The Fortunes of Richard Mahony". Reversed in 1929 issue. Certain sentences relating to the *Star* newspaper, in the last paragraph of p. 263 of the first (August) issue were omitted and others substituted for them on same page of the second (November) issue.

Reissued 1929 with sub-title *V. 1, Australia Felix*.

Small U.S.A. ed. with this title published in 1917 (being vol. 1, *Australia Felix*).

Another U.S.A. ed. (N.Y., Norton.) 1930.

Ch. ed. (Lond., Heinemann.) 1931.

*The Way Home: Second Part of the Chronicle of the Fortunes of Richard Mahony*. (Lond., Heinemann.) 1925.

U.S.A. ed. (N.Y., Norton.) 1930.

Ch. ed. (Lond., Heinemann.) 1931.

*Ultima Thule: Third Part of the Chronicle of the Fortunes of Richard Mahony*. (Lond., Heinemann; N.Y., Norton.) 1929.

Another U.S.A. ed. (N.Y., Burt.) 1931.

These three volumes were reissued in 1929. A revised omnibus edition appeared in 1930, further impressions of which appeared in 1930 (again), 1931, 1934, 1937, 1939, and again in 1946 (first Australian edition). The omnibus edition was published in the U.S.A. in 1931 (N.Y., Norton).

*Two Studies*. (Lond., Simpkin, Marshall [Ulysses Press.]) 1931.

Ed. limited to 500 signed copies.

These two stories, "Mary Christina" and "Life and Death of Peter Luthy", are included in *The End of a Childhood*.

*The Bath: An Aquarelle. Decorated by Dora Jarret*. (Syd., Stephensen.) 1933.

Reprinted in *The End of a Childhood*.

*The End of a Childhood and Other Stories*. (Lond., Heinemann.) 1934.

*The Young Cosima*. (Lond., Heinemann.) 1934.

Author of *Christkindleins Wiegenlied: An Old German Carol*, set to music by Henry Handel Richardson, privately printed (Ulysses Press, 1931). Henry Handel Richardson is referred to in *Contemporary British Literature*, ed. by F. Millet (1935), and in F. Swinnerton's *The Georgian Literary Scene* (1935). She translated from the Scandinavian the novels listed in *Myself When Young*.



The writer known as Henry Handel Richardson, born at East Melbourne, Victoria, on 3rd January 1870, elder of two daughters of the marriage of Walter Lindesay Richardson and Mary Bailey, was christened Ethel Florence Lindesay. Her father was a medical practitioner who had come from Ireland to the Ballarat goldfields in the hope of making his fortune as a digger. Unsuccessful in that, he took up his profession in Victoria, prospered, and was able to retire from practice in his early forties, though obliged to return to it later. His health failed, his mind became affected, and from this affliction he never recovered. After his death his widow became a postmistress in the country and for a time in a Melbourne suburb. Henry Handel Richardson, after some private education, was sent to the Presbyterian Ladies' College at East Melbourne. In her unfinished autobiographical work *Myself When Young* (1948), she speaks of *The Getting of Wisdom* as containing "a very fair account of my doings at school and of those I came into contact with", though "seen through the eyes of a very young girl and judged accordingly". After leaving school she taught for a while as a governess. She had, besides her literary inclinations, an aptitude for music, and the sale of a house property which her father had owned enabled her mother to take her abroad at the age of 17 for training as a pianist, but she never overcame, as she said, "the lifelong disadvantage of my dislike of being stared at". While studying at Leipzig, she met a Scottish student of German Literature, J. G. Robertson, and their marriage in Ireland in 1895 was the outcome. They returned to Germany, and in 1902 he was given a university appointment at Strasbourg. In the following year he became Professor of German Literature in the University of London. She never returned to Australia except, when she was working on the Mahony chronicle, for what she called "a flying six-weeks' visit to test my memories". She survived her husband and died in England on 20th March 1946.

First with *Maurice Guest*, the publication of which in England was followed by an edition in German in 1912, and then with the trilogy, *The Fortunes of Richard Mahony*, which has been published in Scandinavian languages, Henry Handel Richardson attained a wide reputation. As regards the latter work, she refers to circumstances of her father's life as providing "a sort of scaffolding" for it. At the beginning of *Australia Felix*, Richard Townshend Mahony, disappointed in his hopes as a miner, has opened a store on the Ballarat goldfields. He marries Mary Turnham, the store fails, he turns to his profession as a physician, which he had practised in Ireland, and prospers in this, but, dissatisfied with colonial life, takes his wife to England. *The Way Home* reveals him no better satisfied there. Disillusioned regarding London; feeling, amid the scenes of his medical training in Edinburgh, "like a shade which is permitted

to revisit the haunts of men"; hoodwinked as to first one and then another English practice which he acquires; and irritated by the attitude of the people of a south coast town towards himself and particularly his wife as "colonials", he determines, when almost at the end of his financial resources, to return to Australia. He arrives there to learn that wealth has come to him through the unexpected yield from a mine in which he had taken shares. At the age of 43 he lives in affluent retirement in a house which he calls "Ultima Thule" because of its remote position at Brighton on Port Phillip Bay. A son, Cuthbert (Cuffy), and twin daughters, Luce and Lallie, are born. Mahony is seized with a whim to visit England again, and takes his family there and travelling on the continent. Here he learns that the broker who handles his investments has absconded. In *Ultima Thule* he is once more in Australia, compelled, at the age of 49, to begin life again as a struggling physician, first in Melbourne and then in the country, but without success. The family endures discomfort and isolation in a town called Baranbogio; the child, Lallie, dies; the practice dwindles; Mahony's bodily and mental health declines, and complete disintegration of his mind ensues. Mary has to maintain the family by becoming postmistress in a small country town. Mahony goes into a private mental hospital, and then, through Mary's lack of funds, into a public institution. His deterioration there causes Mary to bring him to live on the post-office premises, where his infirmity is pitifully alleviated by her devotion until his death.

The whole is comprehensively realistic in its revelation of the brittle temperamental unease which leads Mahony repeatedly to uproot his family, always optimistically but disastrously, while his wife, Mary, less irritably sensitive but more reasonably practical, for ever tries to conserve what benefits accrue or remain. With the background, Australian or English, effectively maintained, the associations of the Mahonys provide a living variety of subsidiary characterization. The conscientious narrative, showing towards the end the phases of Mahony's mental disorder even inducing a natural aversion in his young children, and extending elsewhere in the story to vivid death-bed actualities, builds from its sure intimacy a fatefulness of events without sentimental mitigation, though touched, at the end, with the tenderness of Mahony's flickering recognition of his wife's steadfast loyalty.

*The End of a Childhood*, a collection of stories, takes its title from the longest, which is a sequel to the Mahony chronicle, and which, with the sub-title of "Four Further Chapters in the Life of Cuffy Mahony", carries the tale to the death of Mahony's widow, Mary, with a new life ahead for the separated children. Among the other stories, which are largely concerned with adolescence in the manner of *The Getting of*

*Wisdom*, one, "Mary Christina", invests with mature understanding its theme of an elderly woman's death.

*Maurice Guest* is the story of an English youth who, in Leipzig as a student of music, falls in love with an Australian girl, Louise Dufraayer; but she is similarly infatuated with Schilsky, an unscrupulous musical genius. When he, for a mercenary advantage, goes off with another woman, Louise at last, with characteristic abandon, yields to Maurice Guest's importunities; but gradually his realization of his inability to be to her all that Schilsky was turns his passion into a monstrous obsession destroying all possibility of peace between them. Schilsky returns to Leipzig, Louise goes to him, and Maurice Guest shoots himself. The author's intense exploration of all aspects of this tragedy is combined with a cumulative picture of Leipzig and its special musical life, amidst which move contributory characters drawn with the same unflinching faithfulness. *The Young Cosima* puts into fiction form the story of Cosima, Liszt's daughter, wife of von Bulow, whom she left for Wagner, to become his wife later. The source-books from which the author reconstructed the events, and which contain marginal notes in her handwriting, have been acquired by the library of the University of Tasmania. *Myself When Young* contains an estimate of Henry Handel Richardson's work by J. G. Robertson. *Henry Handel Richardson: A Study* (1950), by Nettie Palmer is a comprehensive exposition, accompanied by some personal recollections and correspondence.

**Richardson, Lala.** See Fisher, Lala.

**Richardson, Robert**

*Poetry*

*Willow and Wattle.* (Edinb., Grant.) 1893.

**Richardson, W.**

*Poetry*

*Tasmanian Poems; Grave and Gay.* (Launceston, Tas., Walch Bros. & Birchall.) 1867.

**Richmond, Anna Wilson**

*Poetry*

*Verses.* (Edinb.) 1898.

**Richmond, Mrs Lily**

*Fiction*

*Sally: A Sydney Tale in Three Parts.* (Melb., G. Robertson.) 1897.

**Richmond, Mary Elizabeth**

*Poetry*

*Rounds, Sonnets and Other Verses.* (Edinb., Clark.) 1898.

*Poems.* (Lond., Mathews.) 1903.

*The Bindy Ballads.* (Lond., Francis.) 1924.

**Richmond, Philip**

*Fiction*

*Published by Currawong Publ. Co., Sydney:*

*The Scarred Hand.* 1941.

*Buddies With Wings.* 1941.

*Reign of Terror.* 1942.

*Coppertop.* 1942.

*Death in Hollywood.* 1942.

*The Chain Murders.* 1942.

*Jungle Murders.* 1943.

*Crime Harvest.* 1943.

*The Riddle of the Bleeding Venus: Not a Murderer!* 1945.

*Madman's Empire.* 1946.

*Hot-lead Redemption.* 1949.

*The Clutching Hand.* ?1949.

*Circle K Feud.* 1950.

*The Fighting Fool.* 1950.

*Published with Dry Death, by Ray Mason.*

*Code of the West.* 1950.

**Rickards, Bill**

*Fiction*

*Death Stalks the Trail.* (Syd., Transport Publ. Co.) ?1948.

**"Ricketty Kate"**

*Poetry*

*Rhymes and Whimsies.* (Syd., Lawson & Bray.) 193-.

*Out of the Dust.* (Syd., the author.) 1939.

*Bralgah: A Legend.* (Adel., Jindyworobak Publications.) 1944.

"Ricketty Kate" is the pen-name of Mrs A. J. (Minnie Agnes) Filson, adopted in good-humoured deprecation of a paralysis endured for many years, so that, unable to write, she has to dictate her verse. She was born in 1898 at Wyalong, New South Wales, and was for nine years manager of the *Church Standard*. Her poetry expresses the response to life and nature of one who spiritually, as she says of her "Realist", "still runs with wind and cloud, and walks with sun and star", and who, conscious or moral and cosmic portents, "flings small songs across the night of agony". Her sense of simple immanence is whimsically expressed in "Affinity":

*I wonder if the cabbage knows  
He is less lovely than the rose,  
Or if he squats in smug content  
A source of noble nourishment.  
And if he pities for her sins  
The rose, who has no vitamins,  
Or if, one thing his green heart knows . . .  
That same fire that warms the rose.*

Similar touches of sharp yet homely humour are the lighter aspect of a fresh and precise earnestness, capable of the vision of a downpour as "a

million worlds diminished to ragged drops of rain", or the specifically local observation of the eucalypt's "unpredictable boughs" and the "chiselled fire" of the waratah.

**Riddell, Elizabeth**

*Poetry*

The Untrammelled. Decorations by Bessie Mitchell. (Syd., Viking Press.) 1940.

Poems. Designed and decorated by Douglas Annand. (Syd., Ure Smith.) 1948.

Elizabeth Richmond Riddell (Mrs Edward Neville Greator) was born at Napier, New Zealand. A journalistic experience begun in Sydney later took her to London, with travels on the continent, and to New York as an Australian Press representative. Returning to Australia, she became in 1950 editor of *Woman*. The *Untrammelled* is a poem of several pages expressing a woman's fidelity in contrast with the evanescent love of "remote adventuring man". The womanly approach extends in later work to the modern apprehension of "News of a Baby", beginning

*Welcome, baby, to a world of swords,*

and elaborates this theme in "The Children March". Her poetry has in general a comparable almost fatalistic undertone, though rather as contrasting shadow cast by tangible things in high light and colour. "The Old Sailor" and "Under the Casuarina" vary the theme of vivid life tamed by time into memory. "The Sea Captain" is buried

*In the pale coral sand, and soon a vine  
Grew out of his conformist heart and bloomed  
With purple flowers straying everywhere.  
About him cattle roamed, colored as the beach  
Where they lay down at noon, and in the night  
A black pig rooted there.*

"A Note on Greece" evokes "the unstilled voices of the insistent philosophic dead". "Carnival" has the light movement and music of roundabouts and swings, where, when these have gone, the grass grows again. "Traveller's Joy" catches observed transience in three simple lyrics of a train journey. The verse is mostly in a free manner, rhymed or unrhymed, according to the needed pictorial outline and the modulation of the thought within it.

**Riddell, Mary Ann Sibella** (Mrs J. Carre Riddell *née* Stephens)

*Poetry*

Lay of the Far South. (Melb., J. Davey.) 1868.

**Ridgway, Charles**

*Fiction*

Married, and Didn't Know It. (Philadelphia.) 1895.

Engl. ed., revised. (Edinb., Morrison.) 1912.

Joe Peat: A Thrilling Story of Adventure in Australia. (Singapore.) 1908.

Another ed. (Edinb., Morrison.) 1912.

The Apothecary's Fatal Error. (Edinb., Morrison.) 1912.

Gimpie Creek. (Syd., Batson.) 1912.

**Riemann, Herbert Ernest**

*Fiction*

Nor' West o' West. (Syd., Cornstalk.) 1924.

Stories based on the author's experience in the north-west of Western Australia. Reprinted from the *Lone Hand, Bulletin, Sydney Mail* and *Perth Western Mail*.

Riemann was born at Clermont, Queensland in 1884, and was bred in the bush. He served on a coastal steamer, and later went to Western Australia.

**Rienits, Rex**

*Fiction*

Who Would Be Free. (Melb., Truth & Sportsman.) 1944.

Eureka Stockade. (Lond., Convoy.) 1949.

**Riley, W. R.**

*Miscellaneous*

Selections from the Humorous [*sic*] Writings of W. R. Riley. (Goulburn, N.S.W., Herald print.) 1884.

**Risley, Nellie**

*Poetry*

New Hymns by Australia's own Hymnologist. (Melb., E. W. Cole.) 1919.

Australian Hymns. (Melb., Barker & Co.) 1920.

"**Rita**" (Eliza Margaret J. Humphreys, Mrs Desmond Humphreys)

*Fiction*

Sheba: A Study of Girlhood. 3 vols. (Lond., F. W. White.) 1889.

Other eds published. Refers to Australian girlhood.

The Novelette, containing Original and Complete High Class Novels. Part xxii. (Lond., Cartwright.) n.d.

**Ritchie, Charlotte Ethel** ("Charles Gower")

*Poetry*

Cordis Flamma, by Charles Gower. (Lond., Watts.) 1933.

**Ritt, Darius**

*Fiction*

The Uninhabitable House Near Sydney, and Other Amusing Stories of Australia and Other Lands. (Syd., Melb., Barlow & Armitage.) 189-.

**Ritter, Ernest Frederick**

*Poetry*

The Philosophy of Walnut by Himself. (Melb., A. McCubbin.) 1923.

Cricket Comicalities: Souvenir of the English Tour, 1928-29. Lyrics by Walnut. Illust. by Heck. (Melb., National Press.) 1929.

"Riverina". See Winter, C. H.

**Rivers, Arthur Richard**

*Poetry*

Nine Christmas Carols. (Brisb., H. J. Diddams.) 1904.

The Christmas Story in Carols. (Brisb., H. J. Diddams.) 1912.

Nine Christmas Carols. (Syd., W. H. Paling; Hobart, J. Walch & Sons.) 1931.

15th impression.

Author of *Mother Church: A Simple Mystery Play*. n.d.

"Rivers, Georgia". See Clark, Marjorie.

**Rivett, Rohan**

*Descriptive*

Behind Bamboo. (Syd., Angus & Robertson.) 1946.

**Rixon, Annie Louisa** (*Mrs Richard de Clare Studdert*)

*Fiction*

The Scarlet Cape. (Syd., G. M. Dash.) 1939.

Yesterday and To-day. (Syd., G. M. Dash.) 1940.

**Roach, Eva May M.**

*Poetry*

What the Wind Whispered. Drawings by Rosemary Cave. (Adel., Harman.) 1933.

Over the Hill. Illust. by Rosemary Cave. (Adel., Harman.) 1934.

Homing, to Adelaide Rose [by Cousin Silvia]. (Adel., Hassell.) 1935.

**Roach, Hilda**

*Poetry*

A Wanderer's Rhymes. (Adel., Hassell.) 1911.

**Roads of Memory.** See under Doyle, B. Cecil.

**Robb, Emily Maud** (*Mrs W. J. Robb, née Newbigin*)

*Poetry*

Jetsam. (Melb., Lothian.) 1907.

Leaves by E. M. Lesslie. (Melb., Specialty Press.) 1920.

Lyrics. (Pahran, Melb., Fraser & Morphet.) 1928.

Author of *Early Toorak and District* (1934).

**Robb, Walter**

*Poetry*

Rhymes Under the Southern Cross: A Collection of Poems. (Melb., Rae Bros.) 1901.

**Robertson, Albert**

*Poetry*

A Visit to Mars. 3rd ed. (Syd., R. Dey.) 192-.

**Roberts, Arthur** ("The Gleaner")

*Poetry*

In Search of Peaceful Fields, by the Gleaner. (Brisb., the author.) 1935.

Another ed. (Blechningley, Surrey.) 1948.

**Roberts, Charles F.**

*Fiction*

A Courtship, a Cat and a Carrot, or The Marriage Question Solved at Last! Ed. by C. F. Roberts. Worse than Murder. Ed. by C. F. R. (Melb., C. F. Roberts.) 1884.

Author of *Iniquities of Lunacycraft and Hocus-pocus of Three Learned Judges* (1883), and *The Principles of Freemasonry, or Mystery or Pictures of Particular Parvenus*, by a Brother (1870).

**Roberts, Ethel Joyce.** See under "Waldron, Robert".

**Roberts, K.**

*Fiction*

Behind the Scenes: Being Glimpses of the Public and Private Life of a Ballet Girl. (Syd., Anglo-Aust. Co.) 1901.

**Roberts, Morley**

*Fiction*

In Low Relief: A Bohemian Transcript. 2 vols. (Lond., Chapman & Hall.) 1890.

King Billy of Ballarat and Other Stories. (Lond., Lawrence & Bullen.) 1892.

The Reputation of George Saxon and Other Stories. (Lond., Cassell.) 1892.

The Mate of the Vancouver. (Lond., Lawrence & Bullen.) 1892.

The Purification of Dolores Silva and Other Stories. (Lond., Osgood.) 1894.

Red Earth. (Lond., Lawrence & Bullen.) 1894.

A Question of Instinct: An Analytical Study. (Lond., H. Henry.) 1895.

The Adventures of a Ship's Doctor. (Lond., Downey.) 1895.

Another ed. 1897.

The Degradation of Geoffrey Alwith. (Lond., Downey.) 1895.

Master of the Silver Sea. (Lond., Downey.) 1895.

Earth Mother. Illust. (Lond., Downey.) 1896.

- The Courage of Pauline. (Lond., F. V. White.) 1896.
- The Great Jester: Some Jests of Fate. (Lond., Mentz.) 1896.
- Maurice Quain. (Lond., Hutchinson.) 1897.
- The Adventures of the Broad Arrow: An Australian Romance. (Lond., Hutchinson.) 1897.
- Strong Men and True. (Lond., Downey.) 1897.
- The Keeper of the Waters and Other Stories. (Lond., Skeffington.) 1898.
- A Son of Empire. (Lond., Hutchinson.) 1899.
- A Sea Comedy. (Lond., Milne.) 1899.
- The Colossus: A Story of To-day. (Lond., Heinemann.) 1899.
- The Plunderers: A Romance. (Lond., Methuen.) 1900.
- The Descent of the Duchess. (Lond., Sands.) 1900.
- Lord Linlithgow. (Lond., Arnold.) 1900.
- Taken by Assault, Or The Fugitives. (Lond., Sands.) 1901.
- Immortal Youth. (Lond., Hutchinson.) 1902.
- The Way of a Man. (Lond., Hutchinson.) 1902.
- The Promotion of the Admiral and other Sea Comedies. (Lond., Nash.) 1903.
- Rachel Marr. (Lond., Nash.) 1903.  
Another ed. 1925.
- Bianca's Caprice and Other Stories. (Lond., F. V. White.) 1904.
- A Tramp's Note-book. (Lond., F. V. White.) 1904.
- Lady Penelope: An Extravaganza. (Lond., F. V. White.) 1905.
- Captain Balaam of the Cormorant and Other Sea Comedies. (Lond., Nash.) 1905.
- The Idlers. (Lond., F. V. White.) 1905.
- The Prey of the Strongest. (Lond., Hurst & Blackett.) 1906.
- The Red Burgee: Sea Comedies. (Lond., Unwin.) 1906.
- The Blue Peter: Sea Comedies. (Lond., Nash.) 1906.
- Painted Rock: Tales and Narratives of Painted Rock, South Panhandle, Texas, told by Charlie Baker, of that City, etc. (Lond., Unwin.) 1907.
- The Flying Cloud. (Lond., Unwin.) 1907.
- Lady Anne. (Lond., F. V. White.) 1907.
- Captain Spink and Other Sea Comedies. (Lond., Unwin.) 1908.  
Another ed. entitled *Adventures of Captain Spink and His Two Mates, Ward and Day*. (Lond., Nash.)
- David Bran. (Lond., Nash.) 1908.
- Midsummer Madness. (Lond., Nash.) 1909.  
Stories.
- Sea Dogs: A Set of Sea Comedies. (Lond., Nash.) 1910.
- The Wonderful Bishop and Other London Adventures. (Lond., Nash.) 1911.
- Thorpe's Way: A Joyous Book. (Lond., Nash.) 1911.
- The Man Who Stroked Cats and Other Stories. (Lond., Nash.) 1912.
- The Private Life of Henry Maitland: A Record Dictated by J. H. Ed. by Morley Roberts. (Lond., Nash.) 1912.  
Revised ed. 1923.
- Gloomy Fanny and Other Stories. (Lond., Nash.) 1913.
- Salt of the Sea. (Lond., Newnes.) 1913.  
Reprinted sea stories.
- Time and Thomas Waring. (Lond., Nash.) 1914.
- Sweet Herbs and Bitter. (Lond., Nash.) 1915.  
Stories.
- Lords of the Foc's'le and Other Sea Comedies. (Lond., Nash.) 1915.
- The Grinder's Wheel. (Lond., Newnes.) 1917.  
Reprinted stories, including Australian.
- The Madonna of the Beech Wood and Other Stories. (Lond., Mills & Boon.) 1918.
- Ancient Mariners. (Lond., Mills & Boon.) 1919.  
Stories.
- Hearts of Women: A Study of a Group. (Lond., Nash.) 1919.
- The Mirthful Nine: A Concourse of Comedies. (Lond., Nash.) 1921.
- Followers of the Sea: A Set of Sea Comedies. (Lond., Nash.) 1923.
- Tales of Changing Seas. (Lond., Nash.) 1927.  
Reprinted sea stories.
- The White Mamaloi and Other Stories. (Lond., Nash.) 1929.
- The Scent of Death. (Lond., Nash.) 1931.
- Women and Ships: Being Some Reminiscences and Comments on Life at Sea and Ashore by George Armstrong, A.B. Ed. by Morley Roberts. (Lond., Grayson.) 1932.  
*With Max Montesele:*
- Circassian. (Lond., Ward & Downey.) 1896.
- The Shadow of Allah. (Lond., J. Long.) 1900.

Roberts was also the author of *The Western Avernus, or Toil and Travel in Western America* (1887 and other eds), *Land-travel and Sea-faring* (1891), *Songs of Energy* (1891), *The Wingless Psyche* (1903) (essays), *A Tramp's Note-book* (1904) (contains chapters on Australian experience), *Four Plays* (1911), *War Lyrics* (1918), *Warfare in the Human Body* (1920), *Lyra Mutabills* (1921), *On the Earthquake Line: Minor Adventures in Central America* (1924), *W. H. Hudson: A Portrait* (1924), *Malignancy and Evolution* (1926), *On the Old Trail: Through British Columbia after Forty Years* (1927), *The Serpent's Fang: Essays in Biological Criticism* (1930), and *A Humble Fisherman* (1932).

*The Adventures of a Ship's Doctor* includes narration of happenings among horse-duffers in western New South Wales and in contact with blacks in North Queensland. In *The Adventures of the Broad Arrow* a party of Englishmen searching for gold in the Australian interior find a crude community descended from convicts. *The Flying Cloud* is linked with the Australian group in that it is a narrative of the voyage of an emigrant ship from London to Melbourne. One of the leading characters in *Hearts of Women* is an actress with New South Wales associations. In *Women and Ships* a seaman's reminiscences include a varied experience in the Australian outback. *Lord Linlithgow* mentions the "old days at Ballarat". The character who gives the book its title is said to have "no ambition to govern Australia"—a curious coincidence, inasmuch as, in the year when the book was published, the Earl of Hopetoun, afterwards Marquis of Linlithgow, became the first Governor-General of Australia.

Australian items in the volumes of short stories are as follows: *King Billy of Brulart and Other Stories*: the title story, *The Reputation of George Saxon and Other Stories*. "Francke and Patty"; *Red Earth*. "A Face in the Bush", "Shearing at Wombat Mountain", "Wide Bay Bar", "Deadman's Flat"; *The Promotion of the Admiral and Other Sea Comedies*. the title story; "The Extra Hands of the 'Nemesis'", "The Owner of the 'Patriarch'", *Bianca's Caprice and Other Stories*: "Grear's Dam", "The Painted Horse"; *The Red Burgee*: "An Insulted Ship", "On a Taut Bowline"; *Captain Spink and other Sea Comedies*: "Captain Pasco's First Cyclone"; *Midsummer Madness*. "Out of the Great Silence"; *Sea Dogs*: "The Resurrection of the 'Trincmalee'", *The Man Who Stroked Cats and Other Stories*: "The Hatter of Howlong"; *Sweet Herbs and Bitter*: "Missing", "Those Who Came Home"; *The Madonna of the Beech Wood and Other Stories*: "The Hut by the Lachlan"; *Ancient Mariners*: contains stories of Australian seas; *The Mirthful Nine*: "Brown of Boomoonoomana".

Morley Charles Roberts was born in London in 1857. He came to Melbourne at the beginning of 1877, then went to the Riverina to gain experience of the country, and left Australia at the end of 1879. After some years in London, during which he worked in Government offices, he went to the United States and Canada, and, in the course of a variety of subsequent travels, re-visited Australia. These wanderings are recorded in *Land-travel and Sea-faring* (1891). He died in London in 1942. Roberts during his lifetime attained a high standing as an English novelist, but his connection with Australia was obviously a fugitive one. In his fiction he habitually used his knowledge of many lands, and his work contains a good deal of material of Australian origin. Reference to Australian experience occurs in the novel by which he is best known, *The Private Life of Henry Maitland*, based on the circumstances of his friend, the novelist, George Gissing. At the foot of the above list appears a brief description of the Australian subject matter in his novels which relate more particularly to this country, and similar information concerning the books of short stories.

#### Roberts, Zelma Oakley

##### Fiction

Always Another Dawn. (Syd., Thwaites.) 1948.

*With Hal Saunders:*

The Black Spider. (Syd., Frank Johnson.) 1945.

#### Robertshaw, Charles Emerson ("Coolibah")

##### Fiction

Wirragoona: Tales of Australian Station Life. (Melb., Tytherleigh.) 1928.

#### Robertson, Andrew

##### Essays

Essays on Various Subjects, Literary, Social, Semi-Political and Ecclesiastical. (Melb., G. Robertson.) 1874.

##### Fiction

The Kidnapped Squatter, and Other Australian Tales. (Lond., Longmans.) 1891.

Nuggets in the Devil's Punch Bowl, and Other Australian Tales. (Lond., Longmans; Melb., Melville, Mullen.) 1894.

Robertson, Ethel Florence. *See* Richardson, Henry Handel.

#### Robertson, James Diack

##### Poetry

Australian Heather. (Syd., W. Homer.) 1930.

#### Robertson, John Steele

##### Drama

The Infant: A Comedy-opera. 1890.

In *Centennial Magazine*, vol. ii, 1890, pp. 713-20.

Robertson's poems, stories and sketches in Australian journals and newspapers have not been reprinted. For his representation in anthologies see Serle's *Bibliography of Australasian Poetry and Verse*, p. 235.

#### Robertson, John Thomas

##### Poetry

Lyra Sacra. Ed. by his father. (Syd., J. G. O'Connor.) 1868.

#### Robertson, Marjorie

##### Fiction

In One Town. (Syd., Australasian Publ. Co.) 1946.

Short stories.

#### Robertson, Mary Ann

##### Poetry

Land of Memory. (Syd., Bookfellow.) 1919.

Land of Memory and Later Verse. (Syd., Beacon Press.) 1933.

Contains the previous volume.

The earlier of these two books by a Sydney poetess has a preface by A. G. Stephens. The quality of meditation he there speaks of has its most original expression in a sonnet, "The Daily Telegraph Building, Sydney", which, with another, is included in Lavater's *The Sonnet in Australia*.

#### Robertson, Philadelphia Nina

##### Poetry

An Anzac Budget and Other Verses. (Melb., Australasian Authors' Agency.) 1916.

Shreds and Patches. (Melb., Veritas Publ. Co.) 1924.

Verse and prose.

Author of *Red Cross Yesterdays* (1950).

Robertson, Robert James Stuart-. *See* Stuart-Robertson, Robert James.

#### Robertson, Rose

##### Poetry

Rose Leaves: Poems by R. R. (Geelong, Vic., H. Franks.) 1873.

#### Robertson, Thomas D. W.

##### Poetry

Stray Thoughts Gathered. (Melb., Fergusson & Moore.) 1873.

**Robertson, Thorburn Brailsford**

*Essays*

*The Spirit of Research.* Ed. by Jane W. Robertson. Introd. by S. W. Pennycuik. (Adel., Preece.) 1931.

Articles and essays, mainly scientific.

The author of various scientific works, Robertson was born at Edinburgh in 1884. He graduated from Adelaide University in Science in 1905, Ph.D. 1907; D.Sc. (Adel.) 1908; Professor of Physiology, Adelaide, 1919-30. He died in 1930.

**Robertson, William ("Bringa")**

*Fiction*

*Coo-ee Talks.* Illust. (Syd., Angus & Robertson.) 1928.

**Robertson, William ("Strathearn-Hay")**

*Essays*

*Tracks Through the Bush: Essays and Sketches.* (Melb., Robertson & Mullens.) 1923.

*The Far Horizon and Beyond.* (Melb., Robertson & Mullens.) 1937.

*Fiction*

*Sunshine and Shadow: Sketches of a Western Parish.* Illust. (Syd., W. C. Penfold.) 1918.

Author of *Out West for Thirty Years: Notes of a Ministry in the Real Australia* (1920) and *My Year of Office* (1926).

**Robin, C. Ernest**

*Essays*

*A Scribbler's Scrap-Book.* (Syd., McCredie & Philip.) 1893.

*Fiction*

*The Clairaudient: A Story of Psychical Research.* (Syd., Angus & Robertson.) 1896.

**Robinson, Catherine**

*Fiction*

*The Green Paradise.* (Melb., Lothian.) 1936.

**Robinson, Dan**

*Fiction*

*Pop's Blonde.* (Syd., Frank Johnson.) 1945 [i.e., 1946].

**Robinson, Edith Wallis.** See Sugden, Edith Wallis.

**Robinson, F. W.**

*Fiction*

*Owen: A Waif.* 3 vols. (Lond., Hurst & Blackett.) 1862.

**Robinson, Les**

*Fiction*

*The Giraffe's Uncle.* Introd. by Kenneth Slessor. (Syd., Macquarie Head Press.) 1933.

**Robinson, Leslie Frederick**

*Anthology*

*It's Funny: Stories by Australia's Leading Humorists.* Compiled by L. F. Robinson. Illust. by Unk White. (Syd., Frank Johnson.) 1942.

**Robinson, Michael Massey**

*Poetry*

[*Royal Birthday Odes in Celebration of a Succession of Birthdays of George III and Queen Charlotte, 1810-20.*]

*Odes of Michael Massey Robinson.* Introd. by George Mackaness. Illust. (Syd., the editor.) 1946.

Robinson's odes, printed as broadsheets, do not come within the definition of books in the preface to this work, but they are included because, though indifferent poetry, they provide the starting point of Australian literature. They commemorate successive birthdays of George III and Queen Charlotte from 1810 to 1820 (including one written before news of her death reached Australia) and the birthday of George IV in 1821—twenty-one odes in all. They appeared originally in the *Sydney Gazette*, each in the issue following the date of the birthday, then (except the last one) published separately. The author recited them at the official birthday celebrations and was indulged as a sort of local poet laureate. Born apparently in 1744, he was educated at Oxford, and practised as an attorney in London. Convicted of blackmail, he was transported to Australia, but soon after his arrival at Sydney in 1798 was granted a conditional pardon following representations by Richard Dore, judge-advocate, who came in the same vessel and found him useful as a clerk. In 1802 Robinson was convicted of perjury, but the consequent sentence was remitted or suspended because he was "an indispensable assistant". A subsequent conviction for forgery resulted in his being sent to Norfolk Island in 1805. He contrived his return to Sydney, and Bligh, after demurring, allowed him to remain. Under Macquarie's régime he was given further official employment, with a free pardon in 1811. He was principal clerk in the Police Department from 1821 until shortly before his death in 1826. Mackaness's edition of the odes contains additional verses and a categorical account of the author of them.

**Robinson, Roland E.**

*Poetry*

*Beyond the Grass-tree Spears.* (Melb., Georgian House and Jindyworobak Publications.) 1944.

*Language of the Sand.* (Syd., Lyre-Bird Writers.) 1949.

Roland Edward Robinson was born in Ireland in 1913 and came to Australia at the age of 14,

beginning then his local experience working on stations in western New South Wales. During the second world war he served with the Allied Works Council in the Northern Territory as clerk, storeman, and timekeeper. His experience of this region is prominent in his poetry. The later collection, itself small, contains some verses from the earlier booklet. The poems, mostly very brief, are in effect a descriptive lyrical sequence touched with everyday realism:

*I made my verses of places where I made my fires;  
of the dark trees standing against the blue-green  
night  
with the first stars coming; of the bare plains  
where a bird  
broke into running song, and of the wind-cold scrub  
where the bent trees sing to themselves, and  
of the night  
dark about me, the fire dying out, and the ashes  
left.*

#### **Robinson, William Ashton Cooper**

##### *Miscellaneous*

Truth Stranger Than Fiction: A Miscellany of Facts Gathered from Personal Observation, with Comments. (Melb., Mason & Firth.) 1861.

#### **Robison, William Herbert**

##### *Poetry*

The Queen's Diamond Jubilee: An Ode. (Rockhampton, Qld.) 1897.

Australia at the Front: A Poem; Snapshots, Nothing More. (Rockhampton, Qld, Morning Bulletin.) 1903.

#### **Robjohns, Leonard**

##### *Drama*

A Knight Errant: A Missionary Drama in Five Acts. Foreword by F. W. Norwood. (Lond., J. Bale.) 1929.

##### *Poetry*

A Bowler's Hymn. (No imprint.) 192-.

#### **Rock, Gilbert**

##### *Fiction*

Colonists: Illustrating Goldfields and City Life in Australia between 1851 and 1870. (Dunedin, N.Z., J. Wilkie.) 1888.

By Passion Driven: A Story of a Wasted Life. (Dunedin, N.Z., J. Wilkie.) 1888.

#### **Rock, William John**

##### *Fiction*

To-day We Live. Foreword by L. W. Lower. (Syd., Angus & Robertson.) 1932.

**Rodd, Kylie.** See Tennant, Kylie.

#### **Rodda, Charles ("Gavin Holt")**

##### *Fiction*

Rodda published the following novels under his own name:

The Fortunes of Geoffrey Mayne. (Syd., N.S.W. Bookstall.) 1919.

On cover is advertised "Cerise and Gold".

South Sea Gold. (Lond., Nelson.) 1926.

The Scarlet Mask. (Lond., Nelson.) 1926.

Tango. (Lond., Benn.) 1928.

Published under Rodda's pseudonym by Hodder & Stoughton, London, unless otherwise stated:

Eyes in the Night. (Lond., Hutchinson.) 1927.

Six Minutes Past Twelve. 1928.

The White-faced Man. 1929.

Green Talons. 1930.

Trail of the Skull. 1931.

Storm. 1931.

Murder at Marble Arch. 1931.

The Garden of Silent Beasts. 1932.

Red Eagle. 1932.

Drums Beat at Night. 1932.

Valse Caprice. 1932.

Mark of the Paw. 1933.

The Golden Witch. 1933.

Dark Lady. 1933.

Death Takes the Stage. 1934.

Trafalgar Square. 1934.

Black Bullets. 1935.

The Emerald Spider. 1935.

Murder Train. 1936.

Steel Shutters. 1936.

Ivory Ladies. 1937.

The Theme is Murder. 1938.

Represented in *A Century of Detective Stories*, ed by G. K. Chesterton (1933). Author of libretti of a lyric drama, *The Marriage of Ande* (1931), and a similar composition, *Exodus* (1932).

Percival Charles Rodda wrote under his own name and under the pen-name of "Gavin Holt". He was born at Port Augusta, South Australia, in 1891. He became a reporter in Adelaide and afterwards joined the staff of the *Melbourne Age*. In 1919 he went to the United States, where, in pursuance of his cultivation of an interest in music, he became associate editor and critic for *Musical America*. In 1925 he crossed to Europe and travelled extensively, and in 1927 went to live in England. *The Fortunes of Geoffrey Mayne* and *The Scarlet Mask* are stories of the bushranging days, the title of the latter having reference to "Captain Scarlet", who is represented in it autobiographically. Some of the later books have incidental associations with Australia and New Guinea. In *Tango* and *Valse Caprice* the author's musical knowledge appears. The rest of his books are chiefly stories of crime or other mysteries, with a criminologist, Dr Bastion, figuring in a number of them.



**Rodda, Grace L.**

*Poetry*

Pen Pictures. (Melb., Lothian.) 1939.

**Roddick, Ethel L.** *See* Harmsworth, Ethel L.

**Roderick, Colin**

*Anthology*

The Australian Novel: (A Historical Anthology).

- Compiled by Colin Roderick. 1st series. (Syd., W. Brooks.) 1945.

20 Australian Novelists. (Syd., Angus & Robertson.) 1947.

*Criticism*

A Companion to *Speaking Personally* (Walter Murdoch). With an appendix on the essay in Australia. Introd. by E. Morris Miller. (Syd., W. Brooks.) 1945.

In Mortal Bondage: The Strange Life of Rosa Praed. (Syd., Angus & Robertson.) 1948.

An Introduction to Australian Fiction. (Syd., Angus & Robertson.) 1950.

Compiler of several educational text-books.

**Rodgers, Norman A.**

*Poetry*

Summer, Autumn, Winter, Spring. (Adel.) 1948.

**Rodney, Walter**

*Poetry*

Songs and Poems. (Syd., J. L. Holmes.) 1884.

**Roe, Annie** (*Mrs* John B. Roe [*née* Allison] ("Inshallah"))

*Poetry*

Tall Tales of Tasmania. (Hobart, Cox & Co.) 1903.

Another ed. 1928

Australia under Arms. (Hobart, Monotone Art Printers.) 1916.

Echoes from Cooeeland. (Hobart, Cox & Co.; Melb., Vidler.) 1928.

**Rogers, George Herbert**

*Poetry*

Poems. Ed. by Miss H. H. Noyes. (Lond., privately printed.) 1928.

Memorial volume of poems by Archdeacon Rogers, of Rockhampton, who died in 1926, aged 54.

**Rogers, J.**

*Poetry*

The New Rush and Other Poems and Songs. (Melb., Wilson & Mackinnon.) 1864.

**Rogers, John Fletcher**

*Poetry*

The Book for the New Born Day. (Adel., the author.) 192-.

**Rogerson, David**

*Poetry*

Poetical Works: With Author's Address to Bambrough Castle. (Heathcote, Vic., the author.) 1866.

**Roland, Betty**

*Drama*

The Touch of Silk. (Melb., Melbourne University Press.) 1942.

**Roland, Esther** (*Mrs* G. H. Roland, *née* Job)

*Fiction*

I Camp Here. (Syd., Angus & Robertson.) 1948.

**Rolfe, A. J.**

*Poetry*

A Sheaf of Sonnets. (Maitland, N.S.W., Dimmock.) 1892.

**Romance:** Australian Fiction Magazine. 5 Numbers. (Melb., Osboldstone.) 1923.

Among the contributors are Myra Morris, Frank Russell, Conrad Sayce, Arthur Russell, Marjorie Clark ("Georgia Rivers"), and Dorothy F. Lane.

**Ronan, Tom M.**

*Fiction*

Strangers on the Ophir. (Syd., Dymock's.) 1945.

**Roper, Mary W. L.**

*Poetry*

Agnes Goldthwaite and Other Poems. (Syd., Gibbs, Shallard.) 1883.

**Ropes, Arthur Reed.** *See* under Shine, John L.

**Rosa, Samuel Albert**

*Fiction*

The Coming Terror, or The Australian Revolution: A Romance of the 20th Century. (Syd., the author.) 1894.

Utopian economic and financial crashes, strikes, etc.

Another ed. entitled *Oliver Spence*. (Syd., the author.) 1895.

Author of *Federation* (1898), *The Federal Bill Analysed* (1899), *Ungrammatical Statesmen: An Exposure of the Bad English Contained in the Australian Federal Constitution* (1900), *The Invasion of Australia* (1920), reprinted from *Truth* to expose the invasion imposition, and of other pamphlets; also of *The Troubles of an Editor* (1936). Born in 1866 in Australia, Rosa was educated in London. He became a journalist in America and thence returned to Australia. He was associated with *Truth* from 1901 to 1923, and afterwards with the *Labor Daily* till 1934, when he rejoined *Truth*, Sydney.

**Rose, Cecil.** *See* Tighe, Harry.

"Rose de Boheme". See Soley, Agnes Rose.

**Rose, George** ("Arthur Sketchley")

*Fiction*

Mrs Brown in Sydney, by Arthur Sketchley. (Syd., G. Robertson.) 1880.

Mrs Brown in New Zealand. (Christchurch, N.Z., Press.) 1880.

**Rose, Thomas**

*Poetry*

The Doom of Man. (Syd., Harold Murray.) 1916.

One of the longest poems published in Australia. It comprises more than 15,000 lines, divided into nine cantos and an introduction, and deals with ancient and modern political and religious history.

The Pilgrimage of Man. (Syd., Simmons.) 1925.

**Roseby, Rev. Thomas Bede**

*Poetry*

Everyday Songs. (Syd., the author.) 1937.

**Rosenberg, Giacomo di.** See Adventures of Ralph Rashleigh.

**Rosenblum, Ivan Archer**

*Fiction*

Stella Sothern. Illust. (Syd., N.S.W. Bookstall.) 1911.

*Poetry*

The Drama Eternal. (Lond., Elliot Stock.) 1910.

Author of *The Musical Millionaire* (1906). The Bookstall series announced "Marjorie of Blue Lakes".

**Rosman, Alice Grant**

*Fiction*

Miss Bryde of England. (Lond., Melrose.) 1915.

The Tower Wall. (Lond., Hodder & Stoughton.) 1916.

Published by Mills & Boon, London, unless otherwise stated:

The Back Seat Driver. 1928.

The Window. 1928.

Visitors to Hugo. 1929.

The Young and Secret. 1930.

Jock the Scot: The Adventures of the Dog of the House Who Gave Up Town Life to Run a Country Estate. Illust. (Lond., Cassell.) 1930.

The Sixth Journey. 1931.

Benefits Received. 1932.

Protecting Margot. (Lond., Putnam.) 1933.

Also published by Hodder & Stoughton, London:

Somebody Must. 1934.

The Sleeping Child. 1935.

Mother of the Bride. 1936.

Truth to Tell. 1937.

Unfamiliar Faces. 1938.

William's Room. 1939.

The author translated *Rrou: The Life Story of a Cat*, by M. Genevoix (1932).

*Miss Bryde of England* follows an Australian girl's struggles in the mother country. In *The Tower Wall*, which contains quotations from Victor Daley and Arthur H. Adams, an Adelaide girl becomes private secretary to her mother, a famous English novelist, and the action takes place in Adelaide, London, and Warwickshire. The hero of *The Back Seat Driver* is an Australian airman who promotes a company to open airmail routes between England and Australia. In *The Sixth Journey* an Australian is connected with the final solution of difficulties relating to an illegitimate child.

Alice Grant Rosman was born at Kapunda, South Australia, and educated at the Dominican Convent, Cabra. Her earliest published writings consisted of contributions to various Australian journals, including the *Bulletin*, and she was for a time its Adelaide woman-correspondent, writing as "Rosna". She was also associated with C. J. Dennis in the production of the *Gadfly*. In 1911 she went to England, and her work and reputation as a novelist belong to the ensuing period. The only connection of her output with Australia is therefore that indicated in the footnote to the bibliographical list above.

**Rosman, Mrs Alice Mary Bowyer**

*Poetry*

An Enchanted Garden and Other Verses. (Lond., British Australasian.) 1916.

"Rosna". See Rosman, Alice Grant.

"Ross, Adrian". See Ropes, Arthur Reed.

**Ross, C. Stuart**

*Fiction*

Dick Arnold: A Tasmanian Romance. (Melb., Melville, Mullen.) 1893.

Convictism and the "black war" of the eighteen-fifties.

Other works include *The Story of the Otago Church and Settlement* (1887), *Colonization and Church Work in Victoria* (1891), *The Scottish Church in Victoria* (1901), *Churches and Church Workers in Fiji* (1909), *Fiji and the Western Pacific* (1909), and *Francis Ormond, Pioneer, Patriot and Philanthropist* (1913).

"Ross, D.". See Stuart-Robertson, Robert James.

"Ross, H. Williamson". See Hope, Williamson.

**Ross, Helen Halyburton**

*Fiction*

Sin and Sand: A Romance of the Palestine Campaign. (Lond., T. Butterworth.) 1929.

**Ross, James Alfred**

*Drama*

The Awakening: A Tragedy in Three Acts. (Syd., W. Brooks.) 1915.

The Midnight Sun: A Drama in Five Acts. (Syd., J. Sands.) 1916.

*Poetry*

The Light of Life. (Syd., W. Brooks.) 1896.

Serle suggests this date in his *Bibliography* and states that Ross is possibly the author of *Allegoria: A Poem by James Alfred* (Syd., J. A. Ross, 1897).

**Ross, Jane Clunies.** *See under* Ranken, Jean Logan.

**Ross, John Howlett**

*Criticism*

The Laureate of the Centaurs: A Memoir of the Life of Adam Lindsay Gordon; With New Poems, Prose Sketches, Political Speeches and Reminiscences, and In Memoriam by H. Kendall. (Lond., S. Mullen.) 1888.

\* Ross was born at Melbourne in 1857. He was sometime co-editor of the *Australian Handbook*, and sometime editor and proprietor of the *Australian Financial Gazette*. He was a Fellow of the Royal Statistical Society, London, and was lecturer and examiner in elocution for several educational institutions. Other works include *History of the Manchester Unity, Independent Order of Oddfellows, in Victoria* (1911) and *The Study of the Spoken Word*. He died in 1954.

**Ross, Lloyd.** *See under* Eight Plays by Australians.

**Ross, Mrs Margaret Isabel**

*Fiction*

Greentree Downs. Illust. (Lond., Routledge.) 1938.

Another ed. 1940.

**Ross, Mrs Susan**

*Poetry*

Rhymes and Recitations by a Queenslander. (Brisb., Simpson & Jackson.) c. 1907.

Rhymes and Recitations by an Australian. (Syd., S. Jones.) c. 1907.

For details see Serle's *Bibliography of Australasian Poetry and Verse*.

Queensland Patriotic Verse and Other Rhymes by a Queenslander. (Cairns, Qld, Cairns Post print.) n.d.

**Ross-Johnson, Cecil**

*Fiction*

The Trader: A Venture in New Guinea. (Lond., Duckworth.) 1909.

Aust. ed., illust. (Syd., N.S.W. Bookstall) 1912.

Author of *A Prince in Papua*.

**Rosser, Kate**

*Poetry*

Called Back and Other Poems. (Ballarat, Vic., Berry, Anderson.) 188-.

2nd ed., 1904.

**Rossiter, James Leonard**

*Criticism*

Handbook to We of the Never Never, with some reference to The Little Black Princess. (Syd., G. B. Philip.) 1922.

**Rothery, Frederick Montagu**

*Poetry*

The Old Swagman: A Poem. (Syd., W. A. Pepperday.) 1913.

"Rough". *See* Apsey, William.

**Roughley, Edna**

*Fiction*

The Locked Door. (Syd., Australasian Publ. Co.) 1948.

*Poetry*

Remembered Joys. (Syd., Australasian Publ. Co.) 1948.

**Round, C. H.** *See under* Beatrice Mavor.

"Rouseabout". *See* "G.A.P."

**Rovers, The.** *See under* Walch, Charles Edward.

**Rowan, Cynthia**

*Poetry*

Poems. (Melb., A. McCubbin.) 1920.

**Rowcroft, Charles**

*Fiction*

Tales of the Colonies, or The Adventures of an Emigrant. Ed. by a late Colonial Magistrate. 3 vols. (Lond., Smith, Elder.) 1843.

3rd ed., in 1 vol. 1845. Several other editions have been published. An abridged ed. (1886), was entitled *Tales of Australia*.

The Bushranger of Van Diemen's Land. 3 vols. (Lond., Smith, Elder.) 1846.

The half-title and binder's title read: "Second Series of Tales of the Colonies: The Bushranger of Van Diemen's Land".

The English Catalogue lists Series 1-2, Lond., Smith, Elder, 1846-50.

Originally serialized in *Hood's Magazine* (1845), of which Rowcroft was then editor.

Another ed. entitled *The Bushranger, or Mark Brandon, the Convict*. (Lond., T. Hodgson.) n.d. (Hodgson's New Series of Novels, No. 10.) Other editions, including translations, have been published. Abridged editions of the first series have been published in Tasmania.

Tales of Tasmania, or Adventures of an Emigrant. (Hobart, J. Walch & Sons; printed in London.) 1885.

The Perils and Adventures of Mr William Thornley, One of the Pioneer Settlers of Van Diemen's Land. (Hobart, J. Walch & Sons; printed in London.) 1916.

Cover title reads: "Life and Adventures of William Thornley in Old Van Diemen's Land, 1817-20".

German translation of the two series by Friedrich Gerstucker under the title *Brüder aus Australien Erzählungen aus den Colonien von Van Diemens Land* 6 vols. (Leipzig, Otto Wigand) 1853. Gerstucker's other works include *Narrative of a Journey Round the World* (translated 1853), and an Australian novel, *The Wanderers and Fortunes of Some German Emigrants* (translated 1848).

A Man Without a Profession. 3 vols. (Lond., Saunders.) 1844.

Chronicles of the Fleet Street Prison. From the Papers of the late Alfred Seedy, Esq. 3 vols. (Lond., Hurst & Blackett.) 1846.

Cheap ed., in 1 vol. (Lond., Lea.) 1860.

Fanny the Little Milliner. (Lond., Routledge.) 1846.

Another ed., in 1 vol. (Lond., Routledge.) 1861.

The Triumph of Woman: A Christmas Story. (Lond., Parry.) 1847.

Evadne, or An Empire in its Fall. 3 vols. (Lond., Boone.) 1850.

Cheap ed. in 1 vol. (Lond., C. H. Clarke.) 1861. American ed. (1861), was entitled *A Roman Maiden*.

George Mayford: An Emigrant in Search of a Colony. (Lond., T. Hodgson.) 1851.

Another ed. entitled *An Emigrant in Search of a Colony*. (Lond., Simms & McIntyre.) 1851.

Another ed., entitled *Adventures of an Emigrant in Search of a Colony*. 1856.

The Confessions of an Etonian. 3 vols. (Lond., Colburn.) 1852.

Another ed., in 1 vol. (Lond., Darton.) 1861.

The Australian Crusoes, or The Adventures of an English Settler and His Family in the Wilds of Australia. (Phil., Hazard.) 1853.

Footprints in Foreign Lands. New ed. (Lond., Lea.) 1864.

Rowcroft's Australian novels are reviewed by Frederick Sinnott in his article "Fiction Fields of Australia" (*Journal of Australasia*, 1856, vol. 1, pp. 205-7). He was also the author of *Currency and Railways: Being Suggestions for the Remedy of the Present Railway Embarrassments* (1846).

Charles Rowcroft arrived in Hobart in 1821, became a pastoralist on the Clyde River, was appointed a justice of the peace in 1822, and sold his Tasmanian estate and left Hobart towards the end of 1824. At Rio de Janeiro he married a fellow passenger, and they lived in Brazil before finally returning to England, where he died in 1850. In *The Bushranger of Van Diemen's Land* he mingles his knowledge of the country with a contrived story of the dramatic adventures of a family who come to Tasmania in their own ship. *Tales of the Colonies* consists of a connected series of descriptive stories depicting colonial life as the author had experienced and observed it as a settler facing the adventurous hardships of pioneer life in the bush. The narrative is accompanied by comments on transportation and the economic circumstances and prospects of the colony. *George Mayford* also includes some adventures in Australia.

## Rowcroft, John

### Poetry

Rhyme and Rhythm. (Brisb.) 1915.

Non-Pretentious Verses. (Brisb., the author.) 1917.

## Rowe, Richard

### Fiction

Peter 'Possum's Portfolio. (Syd., J. R. Clarke.) 1858.

Poems quoted in Stevens's *Golden Treasury* (1909), Mary Wilkinson's *Love Poems* (1920), and Serle's *Australasian Anthology* (1929). Reviewed in Frank Foster's *Southern Lights* (1859), Barton's *Poets and Prose Writers of N.S.W.* (1866), and by Deniehy in Martin's *Life and Speeches of D. H. Deniehy* (1884).

The Boy in the Bush. [Anon.] 3 vols. (Lond., Bell & Daldy.) 1869.

Another ed., illust. (Lond., Hodder & Stoughton.) 1885. Serialized in *Good Words* (1869), under the pseudonym of "Edward Howe".

Episodes in an Obscure Life. [Anon.] 3 vols. (Lond., Strahan.) 1871.

Another ed., in 1 vol. 1871.

Friends and Acquaintances. [Anon.] 3 vols. (Lond., Strahan.) 1871.

Backward Glances. Ed. by the author of "Episodes in an Obscure Life". (Lond., Sampson Low.) 1874.

Jack Afloat and Ashore. (Lond., Smith, Elder.) 1875.

A Corner Book: Stories for Boys and Girls. (Lond., Nimmo.) 1876.

Lucky Bag: Stories for the Young. (Lond., Nimmo.) 1876.

Tower on the Tor: A Tale for Boys. (Lond., Nimmo.) 1876.

Holiday Book: Stories for the Young. (Lond., Nimmo.) 1876.

History of a Lifeboat. (Lond., Nimmo.) 1878.

Passages from the Diary of an Early Methodist. Preface by T. P. Bunting. (Lond., Strahan.) 1880.

Picked up in the Streets: Struggles for Life Amongst the London Poor. (Lond., W. H. Allen.) 1880.

Roughing It in Van Diemen's Land [by Edward Howe]. (Lond., Strahan.) 1880.

Includes "The Adventures of Harry Delane". "By Edward Howe" appears on the cover and binder's title of this edition. Another edition or issue is entirely anonymous.

Another ed. with author's own name on cover. (Lond., Strahan.) 1881.

The Haven of Rest and Dr Pertwee's Poor Patients. New ed. (Lond., Strahan.) 1881.

How Our Working People Live. (Lond., Strahan.) 1882.

At Miss Lamblion's: A Story of Preparatory School Life. (Lond., Woolmer.) 1886.

Fred Leicester, or The Southern Cross and Charles's Wain. (Lond., Simpkin Marshall.) 1889.

Richard Rowe, who became known for his writings as "Peter 'Possum", was born in England in 1828, came to Australia about 1857 and died in England in 1879. He was successively on the staff of the *Month* and the *Sydney Morning Herald*. He is associated with Australia mainly as the author of *Peter 'Possum's Portfolio*, a miscellany of prose and verse, most of the latter being translations, and some of the items being reprints of contributions by the author to English periodicals, others of Australian origin. It opens with a short novel, "Arthur Owen, an Autobiography", a story of a deformed boy, D. H. Deniehy's perhaps excessively laudatory review of which is quoted in the chapter on Deniehy in G. B. Barton's *Poets and Prose Writers of New South Wales*. The book is notable mainly as belonging to the earlier period of Australian authorship and publication. Rowe drew on his knowledge of Australia in *The Boy in the Bush*, *Roughing It in Van Diemen's Land*, and *Fred*

*Leicester.* His fiction consists chiefly of stories of adventure and school life, written for boys and girls, included in the above list as a matter of historical interest.

**Rowlandson, Alfred Cecil**

*Biography*

*The Late Alfred Cecil Rowlandson: Pioneer Publisher of Australian Novels.* Foreword by R. Wynn. (Syd., J. Sands.) 1928.

Contains "The N.S.W. Bookstall Books and Their Publisher", by A. G. Stephens, a reprint of an article by Bertram Stevens in the *Lone Hand* (1918) and tributes by several "Bookstall" authors; also includes biographical notes of novelists.

Rowlandson was born at Daylesford, Victoria, in 1866. He attended school in Brisbane and in 1878 came to Sydney, later joining the N.S.W. Bookstall Co., then owned by Henry Lloyd. For twenty-one years Rowlandson was the sole proprietor of the company. He published about 200 books and sold four million copies. He died in 1922.

See note under *Commonwealth, The An Annual of Australian Art and Literature*. See also under "Cupid, Paul".

**Rowsell, Dorothy C.**

*Poetry*

*Songs of Sacrifice* by Constance Campbell. (Syd., D. S. Ford.) 1918.

**Roydhouse, Thomas Richard ("Rata")**

*Fiction*

*The Coloured Conquest*, by Rata. Illust. (Syd., N.S.W. Bookstall.) 1904.

Other works include *The Labour Party* (1890), *The Land and the People* (1893), *God and Man in the Psalms*, and *The Truth Chain* (1927).

**Rozensztein, Chaim**

*Drama*

*The Third Side of the Medal: A Comedy in Three Acts.* (Melb., York Press.) 1943.  
Title page and text in Yiddish.

**Rubery, Frederick**

*Poetry*

*A Charming Variety of Poems upon Charming Subjects for Grave and Gay.* (Parramatta, N.S.W., Fuller's Printing Works.) 1894.

**Rubinstein, Leslie.** See *Commentary on E. J. Brady*.

**"Rudd, Steele"**

*Fiction*

*On Our Selection.* (Syd., Bulletin Newspaper Co.) 1899.

Another ed. (Syd., N.S.W. Bookstall.) 1909. Reprinted 1940. Comprises Chapters 1-16 only of the original ed. See *infra*, *Stocking Our Selection* (1909).

*Our New Selection.* Illust. by Norman Lindsay and others. (Syd., Bulletin Newspaper Co.) 1903.

Other eds. (Syd., N.S.W. Bookstall.) 1909, 1927.

*Sandy's Selection.* Illust. by Norman Lindsay, Lionel Lindsay, C. Nuttall and others. (Syd., N.S.W. Bookstall.) 1904.

*Back at Our Selection.* Illust. by Ruby Lindsay, Ruth Simpson and A. Murphy. (Brisb., Steele Rudd & Co.) 1906.

Other eds. (Syd., N.S.W. Bookstall.) 1909, 1927.

*The Poor Parson.* Introd. by Rev. R. G. MacIntyre. Illust. by Syd Smith and J. Julius. (Syd., N.S.W. Bookstall.) 1907.

In Australia. (Syd., Pratten Bros.) 1908.

*Dad in Politics and Other Stories.* Illust. by H. J. Weston. (Syd., N.S.W. Bookstall.) 1908.

Includes *For Life and Other Stories*.

Another ed. 1909 (excluding *For Life and Other Stories*).

*For Life and Other Stories.* Illust. by H. J. Weston. (Syd., N.S.W. Bookstall.) 1908.

Separate issue with the original pagination of *Dad in Politics* (1908).

*Stocking Our Selection.* Illust. by A. J. Fischer, A. H. Fullwood, G. W. Lambert, etc. (Syd., N.S.W. Bookstall.) 1909.

In 1909 the N.S.W. Bookstall Co. bought the copyright of *On Our Selection* and *Our New Selection* from the *Bulletin* and reissued them in three separate volumes. The new (third) volume was entitled *Stocking Our Selection*, and it comprised Chapters 17-26 of the *Bulletin* ed. of *On Our Selection* (renumbered 1-10), with seven additional chapters.

*Duncan McClure.* (Syd., N.S.W. Bookstall.) 1909.

Being Part II of *The Poor Parson* (1907), illust. by Syd Smith and J. Julius.

*From Selection to City.* Illust. by Lionel Lindsay. (Syd., N.S.W. Bookstall.) 1909.

*On an Australian Farm.* Illust. by C. Marquet. (Syd., N.S.W. Bookstall.) 1910.

*The Dashwoods.* Illust. by C. Marquet. (Syd., N.S.W. Bookstall.) 1911.

Sequel to *On an Australian Farm* (1910).

*The Book of Dan.* Illust. by Lionel Lindsay. (Syd., N.S.W. Bookstall.) 1911.

*Grandpa's Selection.* Illust. by Lionel Lindsay. (Syd., N.S.W. Bookstall.) 1916.

With four additional short stories.

*The Old Homestead.* Illust. by Lionel Lindsay. (Syd., N.S.W. Bookstall.) 1917.

*Memoirs of Corporal Keeley.* Drawings by Lionel Lindsay. (Syd., N.S.W. Bookstall.) 1918.

*We Kaytons.* (Lond., Hodder & Stoughton.) 1921.

Aust. ed. entitled *Kayton's Selection*. (Syd., N.S.W. Bookstall.) 1926. Omits Chapters 25-6 of the English edition.

*On Emu Creek.* Illust. by Percy Lindsay. (Syd., N.S.W. Bookstall.) 1923.

*Me an' th' Son.* Illust. by Percy Lindsay. (Syd., N.S.W. Bookstall.) 1924.

Includes *The Book of Dan* (1911), with Lionel Lindsay's illustrations.

*The Rudd Family.* (Syd., N.S.W. Bookstall.) 1926.

Contains sketches in Part II, continuing those of *Me an' th' Son* (1924).

*The Miserable Clerk.* (Syd., Pratten Bros.) 1926.

*The Romance of Runnibede.* (Syd., N.S.W. Bookstall.) 1927.

With illustrations from the pictures of the Phillips Film Productions Ltd, Sydney.

*Green Grey Homestead.* (Syd., Macquarie Head Press.) 1934.

Engl. ed. (Lond., L. Mackay.) 1935.

"Steele Rudd" was the pen-name of Arthur Hoey Davis. He was born at Drayton, near Toowoomba, Queensland, on 14th November 1868. His father took up a selection at Emu Creek, and Davis had some primary education there, but left school before he was 12 years of age. He worked at odd jobs in the bush and as a stockman until 1886, when he went to Brisbane and was employed first in the office of the Curator of Intestate Estates and then in the Sheriff's Office, which, in 1903, having then become Under-Sheriff, he left to devote his time to literary activities. He had in 1895 contributed to the *Bulletin* the first of a series of sketches which were reprinted from that journal in book form under the title of *On Our Selection*. It attained in four years sales to the number of 20,000, increased to 250,000 by 1940, and was followed by the other popular books continuing the history of the fictitious Rudd family and their associates. In January 1904 Davis began the publication of a monthly, *Rudd's Magazine*, which was issued first from Brisbane and later at Sydney, and which continued for nearly four years, revived, with slight changes of name after lapses, between 1923 and 1930. He died at Brisbane on 11th October 1935.

In *For Life and Other Stories*, and also in the original edition of *Dad in Politics* from which that collection was later abstracted, Davis gives an account of how he came to write the series. "Allowing for the embroidery," he says, "the incidents related in *On Our Selection* are for the most part true." The sketches consequently are lifelike, though often overlaid by the "embroidery", which consists of extravagance mainly of the broadly humorous kind. Sketches they are, not stories or studies, in the sense that the characters and circumstances are depicted in outline, without imaginative meditation of what is portrayed or exhaustive descriptive detail. Dad Rudd, with Mum, Dan, Dave, Kate, Sarah, Nora and the rest, is shown making a start on his selection on the Darling Downs.

No mistake, it was a real wilderness—nothing but trees, "goannas", dead timber, and bears; and the nearest house—Dwyer's—was three miles away. I often wonder how the women stood it the first few years; and I can remember Mother, when she was alone, used to sit on a log, where the lane is now, and cry for hours. Lonely! It was lonely!

The simple narrative gives vividness to the incidents, which are linked with the characters in a way that makes of the separate sketches a consecutive whole, though the author's exploitation of his success with the earlier books is somewhat obvious in the later ones. His permeating quips are of a kind such as the remark, in "Starting the Selection", that "at every creek we came to we drank till it stopped running", and he superimposes on believable hardship a burlesque consisting of contrived misfortunes, supplemented by time-worn mishaps, as when Joe, barefooted in "The Night We Watched for

Wallabies" (a situation admirably conceived), "tramped on a Bathurst burr, and, in sitting down to extract the prickle, would receive a cluster of them elsewhere"; or when, in "The Summer Old Bob Died", a bullock consumes Dad's waistcoat after he has hung it on a tree. This frankly comic presentation of things, in themselves often pathetic, carries an underlying suggestion of the patience of such people bravely battling in the elemental bush, without the amenities of populous places or the security and privileges of the squatters, at the edge of whose spreading paddocks their few acres amounted to not much more than a ragged fringe.

The successive books describe the family's progress. They leave the original site of "Shingle Hut" on the Darling Downs for the new and larger selection, "Saddletop"; Sandy, whom Kate marries, acquires a holding of his own, with Dad still in the scene as stern monitor and helper; Dad's entry as a prosperous farmer into politics is followed by the return to bush life, with Dave bringing home a wife; the humble parson enters that environment, aided by the righteous Scotsman, McClure; Dan's wanderings provide a theme; also Davidson and his son; then comes the younger generation of the Rudds, with Dad as grandfather. The various forms in which the parts of this expanding family miscellany were published, in books combining or separating them, are indicated in the bibliographical list above.

A number of other books follow the general pattern of farm life as depicted in *On Our Selection* and the derivative books. *On an Australian Farm* and its sequel *The Dashwoods* is concerned with a family of that name living in comparable circumstances: the Pettigrews in *The Old Homestead*; *We Kaytons*; and the Duff family as an offshoot of the Rudds in *On Emu Creek*—are all similar. *The Memoirs of Corporal Keeley* presents in the author's typically humorous manner a Queensland Anzac's experiences from his boyhood onwards. *The Romance of Runnibede*, a story of station life in Queensland, with incidents and impressions which the author gleaned from his parents in boyhood, and *Green Grey Homestead*, reverting to life on a small selection, are novels with a more staid intention than that of the earlier books. The former, like *On Our Selection*, was filmed first for the silent screen and then for "talkies". A stage version of *On Our Selection* had a successful run, and a protracted radio version was highly popular.

**Rudge, Florence** ("Fairelie Thornton")

*Poetry*

Soul Rest or Spirit Messages. (Lond., Drane.) 1922.

Work for Jesus. (Lond., Partridge.) 1923.

Originally issued in 1883.

The Other Side. (Lond., Drane.) 1923.

- Love. (Lond., Drane.) 1924.  
 Love Divine. (Lond., Drane.) 1925.  
 The Southern Cross. (Lond., Drane.) 1925.  
 Heart Cheer for All the Year. (Syd., Dey.) 1928.  
 The Greatest Gift. (Lond., Epworth Press.) 1930.  
     Combines *Love*, 1924, and *Love Divine*, 1925, in one volume.  
 Leaves from My Diary: Life's Experiences. (Syd., Dey.) 1932.  
 Friendship's Gift. (Syd., Dey.) 1935.  
 Daily Comfort. (Syd., Dey.) 1936.  
 Peace the Gift of Life. (Syd., Epworth Press.) 1937.  
 Daily Guidance on Life's Pilgrimage. (Lond., Pickering & Inglis.) 1937.  
 Daily Promises. (Syd., Dey.) 1938.  
 Daily Strength. (Lond., Pickering & Inglis.) 1938.  
 Daily Life; or My Task To-day. (Syd., Dey.) 1941.  
 The New World. (Syd., Dey.) 1942.  
 Christmas Cheer for All the Year. (Syd., Dey.) 1943.  
 Light for Dark Days. (Syd., Dey.) 1943.  
 Life's Little Things. (Syd., Dey.) 1944.

Author of prose works, *Light on the Path* (1883), *Consecration Scripture Text Book* (1883), *Palms of Victory* (1886), *Sunset Gleams* (1930), and *Daily Inspiration* (1930).

"Rue Sage". See Johnstone, W. H.

#### Rule, Edgar John

##### Fiction

- Jacka's Mob. Foreword by John Masefield. (Syd., Angus & Robertson.) 1933.

Memoirs of a Victorian farmer, an officer in the battalion which included the late Captain Albert Jacka, the first of the Australian V.C.s of the first world war. Portions of the sketches are fictitiously presented.

#### Rule, M.

##### Fiction

- Life and Surprising Adventures of Charles Maroney. (Syd., S. D. Townsend.) 1896.

Rum Punch. See under Queensland Punch.

#### Rumsey, Herbert John

##### Fiction

- The Pommies, or New Chums in Australia. (Dundas, N.S.W., H. J. Rumsey.) 1920.

Rumsey was born in England in 1866 and came to Sydney in childhood. He was a prominent New South Wales horticulturist. He was interested in genealogy and was sometime editor of the *Australian Genealogist*. His other works include *Pioneers of Sydney Cove* (1937) and several booklets on the growing of plants.

#### Rusden, G. W.

##### Poetry

- Moyarra: An Australian Legend, in Two Cantos, by Yittadairn. (Maitland, N.S.W., R. Jones.) 1851.  
     Engl. ed. (Lond., Petherick.) 1891.

- Translations and Fragments. (Lond., Melb., Letts, Son & Co.) 1876.

See Serle's *Bibliography of Australasian Poetry and Verse* for other details.

- In Memoriam: C. G. Gordon. (No imprint.) 1885.

Date as suggested by Serle in his *Bibliography*.

George William Rusden's excursions into literature as such are of little importance, though his adequate writing is manifest in his *History of Australia* and *History of New Zealand* (each in three volumes and both published in 1883) and his other historical and miscellaneous output. Born in England in 1819, he came to Sydney when he was 15 years of age. After a period on the land he became a public servant in Victoria, retired in 1881 and went to England, but returned to Melbourne, where he died in 1903.

#### Rusden, Henry Keylock

##### Essays

- Altruism, Utilitarianism and Selfishness. (Melb.) 1880.

- Piety and Pilfering. (Collingwood, Vic., J. Wing.) 1881.

- Parables. (Melb., G. Robertson.) 1889.

#### Rushworth, Miss M.

##### Poetry

- Hans Egede, or Never Despair, by M.R. (Hobart Town, J. Burnet.) 1850.

A poem.

#### Russell, Alexander

##### Poetry

- The Seeker and Other Poems, with In Parochia. (Adel., Wigg.) 1881.

- Voices of Doubt: Australian Scenes, and Other Poems. (Adel., Wigg; Melb., S. Mullen.) 1884.  
     "On the Shore" quoted in Lavater.

See *Memoir of Alexander Russell, Dean of Adelaide*, ed. by F. T. Whittington (1887).

"Russell, Arthur". See Goode, Arthur Russell.

#### Russell, Frances Emily (Mrs H. E. Russell)

##### Fiction

- Too Easily Jealous: An Australian Romance. (Lond., Remington.) 1892.

- Joyce Martindale. (Lond., Remington.) 1893.

##### Poetry

- The Federation of Australia: A Poem. (Syd., Turner & Henderson.) 1898.

Reprinted in her son's book, *Various Verse*, by H. Y. Russell (1927).

#### Russell, Francis Alfred Alison

##### Essays

- Essays and Excursions in Law. (Lond., Sweet & Maxwell.) 1930.

**Russell, Frank Arthur**

*Fiction*

*The Ashes of Achievement.* (Melb., C. J. De Garis.) 1920.  
Another ed. (Lond., Unwin.) 1921.

**Russell, H. Y.**

*Poetry*

*Various Verse.* (Syd., Bloxham & Chambers.) 1927.

Contains a reprint of "The Federation of Australia", a poem by his mother, Mrs H. E. Russell (1898).

**"Russell, Lindsay"**

*Fiction*

*Smouldering Fires*, by P. Lindsay Russell. (Melb., Australasian Authors' Agency.) 1912.

*Love Letters of a Priest*, by Patricia Lindsay Russell. (Melb., Fraser & Jenkinson.) 1912.

*Published by Ward Lock, London, unless otherwise stated:*

*Kathleen Mavourneen: An Australian Tale.* (Melb., Specialty Press.) 1913.

*Sands o' the Desert.* (Melb., Specialty Press.) 1913.

Engl. ed. (Lond., Holden & Hardingham.) 1915.  
The two books mentioned immediately above were published under the pseudonym of "Harlingham Quinn".

*Souls in Pawn.* 1913.

*The Years of Forgetting.* 1914.

*The Eternal Triangle.* 1915.

*Gates of Silence.* 1915.

*The Interior.* 1916.

Aust. ed. (Melb., E. W. Cole.) 1916.

*The Woman Who Lived Again.* (Lond., Hurst & Blackett.) 1916.

*Son of Iscariot.* 1916.

*That Woman from Java.* (Lond., Hurst & Blackett.) 1916.

Published under the pseudonym of E. Hardingham Quinn.

*The Gates of Kut.* (Lond., Cassell.) 1917.

*Land O' the Dawning.* (Lond., Cassell.) 1917.

*Earthware.* (Lond., Cassell.) 1918.

*Poetry*

*The Road of Yesterday.* (Lond., Ward Lock.) 1916.

*The Caravan of Dreams and Other Verses of the Grampians Road.* (Terang, Vic., Express.) 1923.

Author of *America to Japan* (1915).

Patricia Ethel Stonehouse, who adopted the pen-name of "Lindsay Russell", and also wrote as Harlingham Quinn and E. Hardingham Quinn, was born at Charlton, Victoria, and married Dr Ian Scott, of Mortlake. A critical attitude towards the Roman Catholic Church in her earliest books attracted some attention, but the later novels rely on a more usual romantic

interest, with settings in various parts of Australia and phases abroad, including India and the Middle East, as well as England, Ireland and Scotland.

**Russell, M.**

*Poetry*

*The Parson's Dream.* (Strathalbyn, S.A., Elliott & Co.) 191-.

**Russell, Mary E.**

*Poetry*

*Wattle Blossom.* (Melb., McCutchan & Co.) 190-.

**Russell, P. Lindsay.** See "Russell, Lindsay".

**Russell, Patricia Lindsay.** See "Russell, Lindsay".

**Russell, Percy**

*Fiction*

*A Husband's Ordeal, or The Confessions of Gerald Brownson, Late of Coora-Coora, Queensland.* (Lond., Bellairs.) 1896.

*A Cumberland Tragedy, or A Wife's Ordeal.* (Lond.) 1898.

*Christine.* (Lond.) 1901.

*Poetry*

*King Alfred and Other Poems.* (Lond.) 1880.

Other works include *A Journey to Lake Taupo*, and *Australian and New Zealand Tales and Sketches* (1889).

**Russell, W. Clark**

*Fiction*

*John Holdsworth, Chief Mate.* (Lond., Sampson Low.) 1875.

*The Convict Ship.* (Lond., Chatto & Windus.) 1895.

Other editions 1896, 1904.

*The Emigrant Ship.* (Lond.) 1892.

*Overdue.* (Lond., Chatto.) 1922.

**Rutherford, William Hamilton**

*Drama*

*Panthus: An Australian Dramatic Tale in Three Acts.* (Melb., G. Robertson.) 1887.

**Ruthven, Patrick Hore-.** See Hore-Ruthven, Patrick.

**Rutley, C. Bernard**

*Fiction*

*The Peril of the Bush.* (Lond., Newnes.) 1950.



**Ryan, C.**

*Poetry*

The Landing at Gaba Tepe and Other Poems,  
by C. Ryan and J. Ryan. (Brisb., McGregor.)  
1919.

**Ryan, G.**

*Poetry*

Black Swan and White Feather. (Syd., Kingston  
Press.) 1917.

**Ryan, J.** *See under* Ryan, C.

**Ryan, James Sylvester** ("Narranghi Boori")

*Poetry*

Splinters on the Wall and Other Verses. Illust.  
(Syd., W. Mahony.) 1909.

**Ryan, John Tighe.** *See under* Evans, George Essex.

# S

"S.A.B.". *See* Booth, S. A.

"S.H."

*Poetry*

Man's Love, Woman's Perfidy, with Other Poems, by S.H. (Syd., R. Bone.) 187-.

Man's Love, Woman's Perfidy, Snobs and Other Poems, by a Sailor, S.H. (Syd., J. Ferguson.) 187-.

**Sabelberg, William**

*Fiction*

Catherine Horetton: An Australian Story. Illust. by A. Enes. (Melb., C. O. Petersen.) 1907.

The Key of the Mystery. (Syd., N.S.W. Bookstall.) 1924.

**Sabey, H. Ian**

*Fiction*

Melodie's Year. (Melb., Georgian House.) 1946.

*Poetry*

Noel Nocturn and Other P.O.W. Poems. (Adel., Hassell Press.) 1944.

Author of *Stalag Scrapbook* (1947).

**Sadler, James ("Ab Original")**

*Poetry*

Lyrics and Rhymes by Ab Original. (Adel., Wigg.) 1890.

Quoted in Sladen's *Australian Poets, 1788-1888*.

Author of *The Joy of the True Soldier* (1915), including two poems, and *Some Annals of Adelaide* (1933), which also includes poems.

**Safroni-Middleton, A.**

*Fiction*

Wine-dark Seas and Tropic Skies: Reminiscences and a Romance of the South Seas. (Lond., Richards.) 1918.

Mainly descriptive.

Gabrielle of the Lagoon: A Romance of the South Seas. (Lond., Richards.) 1919.

Sestrina: A Romance of the South Seas. (Lond., Methuen.) 1920.

An Island Wooing: A Romance of the South Seas and Lotus Land. (Lond., J. Long.) 1921.

A Child of the Forest: The Romance of the Last of the Marquesans. (Lond., J. Long.) 1922.

No Extradition: A Romance of the South Sea Islands. (Lond., Ward Lock.) 1923.

Ragged Romance: Out of the Sapphire Seas and Tropic Lands. (Lond., Jarrolds.) 1923.

The Island Princess. (Lond., Jarrolds.) 1924.

Two Faces in Borneo: A Drama of a Dual Personality. (Lond., Richards.) 1928.

*Poetry*

The Castle by the Sea and Other Poems. (Lond., Scott.) 1912.

Bush and Sea Rhymes, etc. (Lond., Scott.) 1912.

Bush Songs and Overseas Voices; including Songs of the South Sea Islands, Australia. (Lond., J. Long.) 1914.

A Vagabond's Philosophy. (Lond., Constable.) 1914.

Sprays from the Bush, Sea and Mountains. (Lond., Richards.) 1930.

Sestrina: A Lyric Drama of the Pagan South Seas. (Lond., Richards.) 1931.

Safroni-Middleton was a wanderer in Australia and the South Seas. He was author of descriptive works: *Sailor and Beach-comber* (1915), *A Vagabond's Odyssey* (1916), *South Sea Foam* (1919), *Tropic Shadows* (1927), and *Tides of Sunrise and Sunset* (1932).

**Sagon, Amyot**

*Fiction*

An Australian Duchess. (Lond., Hurst & Blackett.) 1897.

Dick Dashwood, the Boy Squatter. (Lond., Ward Lock.) 1902.

"Sailor, A". *See* "S.H."

**Saint, Henry J. R.**

*Poetry*

Penelope's Apocalypse: A Phantasy of 1922. (Lond., Duckworth.) 1932.

It is doubtful whether this author is an Australian.

**St Aubyn Mercer, Harold.** *See* Mercer, Harold St Aubyn.

**St Clair, Nonine**

*Fiction*

In Sunny Australia. (Melb., G. Robertson.) 1896.

**St Clair, Vivian B.**

*Fiction*

In a Trance: An Hypnotic Mystery, Founded on Facts of Local Connection. (Melb., Crabb & Yelland.) 1892.

"St Ebbar". *See* Rabbets, Thomas G.

**St John Adcock, A.** *See* Adcock, A. St John.

**St Johnston, Alfred**

*Fiction*

Camping Among Cannibals. (Lond., Macmillan.) 1883.

Charlie Asgarde: A Tale of Adventure. Illust. (Lond., Macmillan.) 1884.

English Catalogue has sub-title as: "the Story of a Friendship".

In Quest of Gold, or Under the Whanga Falls. Illust. (Lond., Cassell.) 1885.

Twycross' Redemption: A Story of Wild Adventure. Illust. (Lond., Simpkin.) 1887.

A South Sea Lover: A Romance. (Lond., Macmillan.) 1890.

**Saint Maur, Harry**

*Fiction*

A Railway Mystery. (Lond., Simpkin; Melb., G. Robertson.) 1891.

**Salkeld, John**

*Poetry*

The Pilgrim's Progress and Other Rhymes. (Penrith, N.S.W., T. Hodgson.) 1879.

**Salmon, Sarah Ann**

*Poetry*

Captain Wise's Daughter, by a young lady authoress. (Melb., T. Salmon.) 1901.

"Salt, Titus". *See* Edmond, James.

**Samuel, John**

*Poetry*

Australia: A Poem. (Syd., Worker.) 1925.

**Samuels, Edmond**

*Poetry*

Queer Crossroads. Illust. (Syd., Central Press.) 1931.  
2nd ed. 1932.

**Sanders, Benjamin Stuart**

*Poetry*

Autumn Leaves and Christmas Joys: Being a Miscellaneous Collection of Short, Spicy Poems. (Adel., Sands & McDougall.) 1891.

**Sanders, Dorothy Lucie**

*Fiction*

Fairies on the Doorstep. (Syd., Australasian Publ. Co.) 1948.

**Sandes, John** ("Don Delaney", "Oriël")

*Fiction*

Love and the Aeroplane: A Tale of To-morrow. Illust. by Lionel Lindsay. (Syd., N.S.W. Bookstall.) 1910.

Designing Fate. (Lond., Hodder & Stoughton.) 1912.

The Call of the Southern Cross: A Romance of Australia. (Melb., Cole.) 1915.

*Published by the N.S.W. Bookstall, Sydney, under the pseudonym of "Don Delaney":*

Gentleman Jack, Bushranger. 1911.

Contains an additional piece, entitled "Leo Ferro's Dilemma", by T. F. Connell.

For Turon Gold. Illust. 1913.

The Captain of the Gang. Illust. 1913.

A Rebel of the Bush: A Romance of the Reign of Macquarie. 1914.

The White Champion: A Story of the Australian Ring. Illust. by Lionel Lindsay, 1917.

*Poetry*

Rhymes of the Times. (Melb., Stillwell.) 1898.

Ballads of Battle. (Melb., Sands & McDougall.) 1900.

The House of Empire: A Song in Season. (Syd., Angus & Robertson.) 1909.

Landing in the Dawn. (Syd., W. C. Penfold.) 1916.

The Escort. (Syd., Angus & Robertson.) 1925.

John Sandes was born in Cork, Ireland, in 1863. He was educated at Stratford-on-Avon, and from there proceeded to Oxford. In 1887 he came to Melbourne and served for fifteen years on the staff of the Melbourne *Argus*. He was one of the first contributors to the "Oriël" column of the newspaper, and he himself used the pseudonym of "Oriël". He was sometime London correspondent of the Sydney *Daily Telegraph*. Sandes achieved popularity as a topical patriotic poet during the time of the South African War. His books of poems, *Rhymes of the Times* and *Ballads of Battle*, are a record of his favour with the public. His novels are mainly of the adventurous kind indicated by the titles.

"Sardonix". *See* Montgomery, Alexander Esme De Lorges.

**Sargant, George**

*Fiction*

The Sweet Heart of the Bush. (Melb., Lothian.) 1915.

The Winding Track. (Melb., Lothian.) 1920.

My Inland Island. Illust. (Melb., Watts.) 1921.

**Sargeant, John**

*Poetry*

The Messiah: A Poem in five Books. (Geelong, Vic., T. Higgins.) 1861.

**Sargent, G. E.**

*Fiction*

Frank Layton: An Australian Story. (Lond., Religious Tract Society.) 19—.

**Saunders, Hal.** *See under* Roberts, Zelma Oakley.

**Saunders, Margaret Compton**

*Poetry*

June. (Brisb., printed by Economy Printers Pty Ltd.) 1939.

Collected poems, published posthumously. The author, a Queensland graduate, died on 1st January 1939, aged twenty-two.

**Saunders, Philip I.**

*Fiction*

Scorched Earth. (Syd., Currawong.) 1944.

**Savage Club Annual, 1885.** (Adel., John Moule.) 1885.

Contributions by J. C. F. Johnson, A. T. Chandler, and others.

**Savery, Henry**

*Fiction*

The Hermit in Van Diemen's Land, from the Colonial Times. [Anon.] (Hobart Town, printed by Andrew Bent.) 1829.

Actually published in 1830.

Quintus Servinton: A Tale Founded upon Incidents of Real Occurrence. [Anon.] 3 vols. (Hobart Town, H. Melville.) 1830-31.

Engl. ed. (Lond., Smith Elder.) 1832.

This ed. comprised the remaining original sheets bound later in London, and to the original imprint of the title-page was added a stamped imprint, "Published by Smith Elder and Co., Cornhill, London, 1832." A copy of the Hobart ed. is in the Tasmanian State Library.

Henry Savery was a Bristol broker who, transported for forgery, arrived in Hobart in 1825. After employment in Government offices he received his ticket of leave in 1832, though it was a little later suspended for twelve months when an article in the *Tasmanian*, to which exception was taken, was ascribed to him, though he had merely received and inserted it while acting editorially during the absence of his employer, the proprietor, Henry Melville. *The Hermit in Van Diemen's Land* consists of a series in letter form contributed originally to the *Colonial Times* throughout 1829 under the pen-name "Simon Stukeley", mainly descriptive of conditions in Hobart and thereabouts. Portions were the subject of an action for libel resulting in a verdict against the publisher. The question of authorship—which was attributed to an emancipist writer Thomas Wells—is discussed in Ferguson's *Bibliography of Australia*. Some imaginative transcription of circumstances in the work permits the listing of it as fiction, if a little doubtfully, but the first novel in book form written in Australia is *Quintus Servinton*, though its interest as literature is slight apart from the historical priority it shares with the somewhat earlier book. It has a preface indicating its autobiographical basis. Quintus Servinton is an English business man who, having got into difficulties through speculation and "inordinate emulation to pass others", commits forgery and

is transported to Botany Bay. His wife follows him there and the end of his troubles is in sight when she is at last successful in persuading the authorities to permit him to be assigned to her service. A comprehensive account of Savery is included in E. Morris Miller's *Pressmen and Governors* (1952).

**Sawtell, Michael**

*Poetry*

The Wisdom of a Vagabond. Designs by A. Harsen. (Syd., Cole's Book Arcade.) 1925.

Prose poems.

Pilate Answered. (Syd., Cole's Book Arcade.) 1925.

**Sayce, Conrad Harvey** ("Jim Bushman")

*Fiction*

The Valley of a Thousand Deaths. (Lond., Blackie.) 1920.

Golden Buckles. (Melb., A. McCubbin.) 1920.

In the Musgrave Ranges, by Jim Bushman. (Lond., Blackie.) 1922.

The Golden Valley. Illust. (Lond., Blackie.) 1924.

The Splendid Savage: A Tale of the North-East Coast of Australia. Illust. (Lond., Nelson.) 1927.

Another ed. 1948.

Comboman: A Tale of Central Australia. (Lond., Hutchinson.) 1934.

Sayce was born in Hereford in 1888, and educated in England. He was an architect by profession, and designed the Western Australian University buildings.

**Sayers, Charles E.**

*Fiction*

The Jumping Double: A Racing Story. Illust. (Syd., N.S.W. Bookstall.) 1923.

Boss of Toolangi. 1924.

Green Streaked Ring. 1930.

Desperate Chances. 1930.

**Scambler, Rev. Thomas Henry**

*Fiction*

Constant Stars. (Melb., Book Depot.) 1946.

**Scammell, Kathleen Annette**

*Poetry*

Life's Renewals. (Cremorne, N.S.W., Kelvin Press.) 1945.

**Scanlon, Herbert**

*Fiction*

Recollections of a Soldier's Life and Sundry Verse by a Returned Soldier. (Ballarat, Vic., Baxter & Stubbs.) 1919.

Remembrance. (Ballarat, Vic., Baxter & Stubbs.) 192-.

Much in Little. (Ballarat, Vic., Baxter & Stubbs.) 192-.

Into Turkish Harems. (Ballarat, Vic., Baxter & Stubbs.) 192-.

Gay Mademoiselles, Sly Digs and Wedding Bells. 192-.

No publisher or date given. Headings read "War Letters", numbered 1 to 8] and dated 1915-18.

In a Nutshell. Illust. (Syd., Hilton Press.) 1921.

Published by H. H. Watson, Sydney, unless otherwise stated:

Humoresque. Illust. 1922.

Bon Jour Digger; France Revisited: A Collection of Short Stories. Illust. (Syd., Hilton Press.) 1922.

Triolette. Illust. 1923.

The End of the World. 192-.

The Vengeance of Etna and Short Stories. 1924.

Forgotten Men. Illust. 1927.

The Deathless Army. Illust. 1927.

Veterans of War. 1928.

Great Short Stories. (Melb., Hilton & Neitch.) 1932.

Your Lucky Day and other Stories. (Melb., Jibbs.) n.d.

Scanlon issued several booklets of short stories at various times for sale by itinerant agents. The list is not complete and the dates approximate only. He enlisted in the first war in his seventeenth year and was incapacitated by war service. Other titles, listed in *Annals of New Zealand Literature* (N.Z. Authors' Week Committee, 1936), include "In a Soldier's Life" (1927), "Memories of a Soldier" (1929), "Old Memories" (1929), "Remembrance" (1929), and "Bon Soir" (1932).

**Scarf, Reuben Francis**

*Poetry*

A Thought or Two. (Syd., the author.) 1941.

"Scarlet, Will". See Redman, William Xavier.

**Sceusa, Francesco**

*Poetry*

Hail Australia! Morituri te Salutant. (Syd., Jarrett & Co.) 1888.

**Scharkie, Louis Edward**

*Poetry*

Fragments. (Maitland, N.S.W., T. Dimmock.) 1896.

War Drums. (Maitland, N.S.W., T. Dimmock.) 1899.

**Schlank, Racey**

*Poetry*

Poems. (Adel., Bardon & Pritchard.) 1895.

Australian Poems and Ballads. Illust. (Adel., Wigg.) 1902.

**Schoales, John W.**

*Poetry*

Thoughts in Verse. (Adel., J. H. Lewis.) 1858.

**School Treasury of English Literature, A.** See under Murdoch, Walter.

**Science of Life Essays, or Health, Happiness and Success.** Series 1-2. (Syd., Progressive Thought Book Co.) 191-.

**Scobie, Alastair**

*Fiction*

So She Sent Flowers. (Syd., Shakespeare Head.) 1946.

**Scot Skirving, Robert**

*Fiction*

Love and Longitude: A Story of the Pacific in the Year 1900. (Syd., Angus & Robertson.) 1901.

Scot Skirving graduated in Medicine at Edinburgh University, and arrived in Sydney in 1883, where he practised. He served in the South African war and the first world war. He is also the author of *Our Army in South Africa* (1900), *Wire Splicing* (1900), and professional papers. He is referred to in Herbert M. Moran's *Viewless Winds* (1939).

"Scott, Catherine". See Ehrenberg, Golda.

**Scott, Edwin Lewis**

*Drama*

Robinson Crusoe, or Harlequin Friday and the King of Sugee: Extravaganza and Pantomime. (Syd., J. W. Eedy.) 1874.

Twinkle, Twinkle Little Star, or Harlequin Jack Frost, Little Tom Tucker and the Old Woman that Lived in a Shoe: A Grand Comic Christmas Pantomime, written by John Strachan, Localised, Vocalised, Organised, familiarised and Generally Acclimatised by Edwin Lewis Scott. (Syd., H. Solomon.) 1876.

**Scott, Elizabeth** (Mrs James Scott, née Hutchinson)

*Poetry*

Poems: A Collection of Verses Written on Various Occasions by Mrs E. H. Scott. (Hobart, J. Walch.) 1910.

Songs of Hope, with War Poems and Fireside Verses. (Hobart, Monotone Art Printers.) 1920.

Poems: Written by Mrs E. H. Scott after She had Passed her Ninetieth Year. (Hobart, Monotone Art Printers.) 1928.

**Scott, Sir Ernest**

*Essays*

*Men and Thought in Modern History.* (Melb., Macmillan.) 1920.

Ernest Scott, born in England in 1867, came to Australia in 1892, with experience as a journalist which he continued on the staff of the *Melbourne Herald*. In 1895 he became a member of the Victorian, and later joined the Commonwealth, *Hansard* staff. From 1913 until his retirement in 1936 he was Professor of History in the University of Melbourne. He was knighted in 1939 and died in that year. His writings pertain to his own special sphere of knowledge, and include, as works of particular Australian interest, *Terre Napoleon* (1910), *La Pérouse* (1912), a *Life of Matthew Flinders* (1914), *A Short History of Australia* (1916), *Australian Discovery* (1929), *A Historical Memoir of the Melbourne Club* (1936), and *A History of the University of Melbourne* (1936). *Men and Thought in Modern History* aims at illustrating the background of modern history as typified by twenty-four writers and public men from Rousseau to H. G. Wells, each dealt with in the form of an expository essay.

**Scott, George Firth**

*Fiction*

*The Track at Midnight.* (Lond., Sampson Low.) 1897.

*At Friendly Point.* Illust. (Lond., Bowden.) 1898.

*The Last Lemurian: A Westralian Romance.* (Lond., Bowden.) 1898.

*Colonial Born: A Tale of the Queensland Bush.* Illust. (Lond., Sampson Low.) 1900.

*Twillford Mystery.* (Lond., Everett.) 1903.

*Possessed.* (Lond., Rider.) 1911.

*The Rider of Waroona.* (Lond., J. Long.) 1912.

Scott was also the author of *The Romance of Australian Exploring* (1899), *From Franklin to Nansen. Tales of Arctic Adventure* (1899), *Britain's Austral Empire. Portraits of Statesmen* (1901), *The Romance of Polar Exploration* (1906), *Daring Deeds of Polar Explorers* (1921), and *This Reeling World* (1931).

**Scott, Julia Purton Winnifred ("Magpie")**

*Essays*

*Chatter on Things in General,* by Magpie. (Adel., W. K. Thomas.) 1898.

*More Chatter, Being Talks about One Thing and Another,* by Magpie. (Adel., W. K. Thomas.) 1901.

**Scott, Kenneth**

*Poetry*

*War Verses and Others.* (Adel., Hassell.) 1917.

*Without Prejudice: Being Some Parodies of the Moderns.* (Adel., Hassell.) 1931.

The title-page refers to an earlier work, entitled "Cynical Sonnets", which has not been traced. The Australians whose poetry is parodied include Myra Morris, C. J. Dennis, L. Gellert, Zora Cross, H. McCrae, K. Slessor, Jack Lindsay, "Banjo" Paterson, "Furnley Maurice", A. L. Gordon, "Dryblower", and Gilbert White.

**Scott, Maria J. (Mrs D. C. Scott, née Barney)**  
("Mist")

*Fiction*

*Annine,* by Mrs M.J.S. (Lond., Cantley Newby.) 1871.

*Pearl and Willie,* by Mist. (Lond., Cantley Newby.) 1873.

Aust. ed., entitled *Pearl and Willie: A Tale by Spray.* (Syd., J. Woods & Co.) 1880.

*A Many Coloured Bubble: A Tale by Mist.* (Lond., Cantley Newby.) 1874.

*Not So Ugly.* (Lond., Morgan.) 1874.

*A Brother or Lover? A Sister or Bride? and The Lights and Shadows of Hazleglen,* by Mist. (Lond., Cantley Newby.) n.d.

The pseudonym is sometimes in the form M.I.S.T. Maria J. Scott was the daughter of Colonel George Barney. She married David Charles Scott, a pastoralist, cousin of Rose Scott, the philanthropist, and uncle of David Scott Mitchell, founder of the Mitchell Library. Her novels are romances with a moral purpose.

**Scott, Patricia Ethel.** See "Russell, Lindsay".

**Scott, Patrick**

*Poetry*

*Footpaths between Two Worlds and Other Poems.* (Lond., Bell & Daldy.) 1859.

*Stray Leaves from the Portfolio, 1862-64.* (Paddington, Syd., J. Morton.) 186-.

*The Dream and the Deed, and Other Poems.* (Lond., H. S. King.) 1872.

Patrick Scott was probably a government official, but his year of arrival is not ascertained. His earlier works include *The Farewell and other Poems* (1827), *Lelio; A Vision of Reality, Hervos and Other Poems* (1851), *Legends of a State Prison or Visions of the Tower* (1851), *Thomas à Beckett, and Other Poems* (1853), *Love in the Moon* (1853), *The Battle of Inkermann* (1854) and *A Poet's Children* (1854). He was apparently a connection of David Scott Mitchell, the founder of the Mitchell Library. The copy of his *Poet's Children* in the Mitchell Library bears the inscription on the flyleaf, "To Augusta M. Mitchell, with the author's love". Four copies of a still earlier booklet of twenty-two pages are preserved in the library. It bears no title page, no date, and no imprint. One copy has the signature of "A. M. Mitchell", who gives the poem the title of "Catanus". The poems in this booklet later appeared in *Lelio* and *A Poet's Children* and the poem, "Of cypress . . ." had the title of "Catanus". The volume of verse entitled *Legends of a State Prison* relates to an incident in the life of an ancestor, Patrick Scott, who went into captivity in the Tower with the poet-king of Scotland (James I).

**Scott, R. Morgan.** See under Scott, Robert H.

**Scott, Robert H.**

*Fiction*

*Ngamihi, or The Maori Chief's Daughter: A Tale of the War in New Zealand.* (Brisb., E. A. Howard.) 1895.

Added, two pieces by the author's father (Captain R. Morgan Scott, of an Indian regiment), entitled "A Silk Handkerchief" (a story of County Mayo, Ireland, in 1798), and "Comal and Galbina" (a paraphrase in verse from Ossian).

"Scotty the Wrinkler". See under Mowbray, Philip.

"Scrutator". See Lambert, Henry James.

Seager, Mrs A.

*Poetry*

Men: A Collection of Verses Written During the War. (Adel., the author.) 1919.

Enlarged ed. 192-.

Violet Verses. (Adel., Thomas & Co.) 1916.

"Seagram, Giles". See Driscoll, H. J.

Seal, Alfred

*Drama*

Aurifera: The Enchanted Isle, or Harlequin Jack Washington and the Man in the Moon. (Ballarat, Vic., F. Pinkerton.) 1880.

Sealy, Robert

*Poetry*

Scraps by Menippus. (Syd., W. C. Belbridge.) 1859.

Referred to in Barton's *Poets and Prose Writers of New South Wales* (1866).

Robert Sealy was born in Ireland in 1831 and came to New South Wales in 1852. He was among the earliest students at the University of Sydney, but, without remaining long enough to take a degree, entered the public service. He died in 1861. With his satirically edged humorous verses, applied frequently to public affairs, he was a forerunner of writings of the kind later made familiar in the *Sydney Bulletin*.

Searcy, Alfred

*Fiction*

By Flood and Field: Adventures Ashore and Afloat in Northern Australia. (Melb., G. Robertson.) 1911.

Engl. ed. (Lond., Bell.) 1912.

A Bad Time. (Melb., G. Robertson.) 1911.

From *By Flood and Field*.

Author of *In Northern Seas*, (1905) and *In Australian Tropics* (1907). *By Flood and Field*, like Searcy's earlier works, is mainly descriptive, but many of the scenes and characters are fictitiously presented.

Searelle, Luscombe

*Poetry*

The Dawn of Death. (Lond., K. Paul.) 1889.

Searle, M. E. ("Eirene")

*Poetry*

Little Ruth's Dream: A Real Incident by Eirene. (Hobart, T. L. Hood.) 1880.

Shadows. (Hobart, T. L. Hood.) 1885.

Joseph in Egypt, by M. Lila [sic] Searle. 2nd ed. (Hobart, J. Walch.) 1893.

Redemption: Israel's Birthright [by M.E.S.]. (Melb., "Friend of Israel"; Launceston.) n.d.

The above two booklets also bound in one volume, with composite title on cover.

Stephen's Aftermath: Our Heritage, by the author of *Joseph in Egypt*. (Launceston, A. J. Pasmore.) 1914.

These poems are signed "M.E.S.".

Searle, M. Lila. See Searle, M. E.

Seaton, Rose

*Poetry*

Romances and Poems. (Lond., Simpkin Marshall.) 1891.

Fleurette: An Idyll. (Syd., Deaton & Spencer.) c. 1909.

Another ed. (Melb., Cole.) Serle in his *Bibliography* suggests date c. 1909.

"Seebee". See Beresford, Claude R. De La Poer.

Selby, Mrs E. ("Bess of the Forest, the Lincolnshire Lass")

*Fiction*

Published by J. G. O'Connor, Sydney, under the pseudonym:

Long Bay. 1865.

The Landscape. 1865.

Squire Brown and Mr Robinson's Ride. 1865.

The Fortune Teller. 1865.

The Arrival of Squire Turner and Lady Lucy; Mr Robinson's Courtship. 1865.

The Mitchell Library copies of these five pamphlets are bound in one volume; each of them contains original topical verses. Written in gossipy style, they comprise short sketches on life in Sydney prisons and city and the surrounding country, with some references to England.

Selby, Isaac ("Paul Peritas")

*Drama*

Hinemoa: The Leap Year Pantomime and Memories of Maoriland, by Paul Peritas. (Melb., Tytherleigh.) 1925.

Other works include *Old Pioneers' Memorial History of Melbourne* (1924) and *The Old Pioneers' Memorial Almanac*, 1934-5 (1934).

Selections From the Australian Poets. See under Mackaness, George.

"Selector, A"

*Poetry*

The New Arrival, Morgan. (Launceston, J. Brickhill.) 1894.

Cover-title, *Morgan by Selector*.

Semmens, Edgar George

*Fiction*

Published by the author in Perth, W.A.:

The Air Knight. 1943.

The Lost Dominions. 1943.

Salted. 1943.

The Steel Link. 1943.

The Trap-door Spider. 1943.

"Senex". See Bryde, Charles W. L.

**Senior, Charles M.**

*Poetry*

Ha'penny Dip. (Hobart, Mercury.) 1933.

**Senior, William ("Red Spinner")**

*Fiction*

Anderton's Angling. (Lond.) 1878.

Author of various writings relating to angling. Other works include *Notable Shipwrecks* (1873), *The Royal River. The Thames from Source to Sea* (1885), *Near and Far: An Angler's Sketches of Home Sport and Colonial Life* (1888), and *The Thames from Oxford to the Tower* (1890).

**Sentry and the Shell Fairy, The.** *See under* Martin, George W.

**"Sergeant Jack"**

*Fiction*

At the Front: A Story of Field Service. (Melb., Peacock.) c. 1916.

**Serle, Percival**

*Anthology*

An Australasian Anthology: Australian and New Zealand Poems. Selected by P. Serle, assisted by Frank Wilmot [i.e. "Furnley Maurice"] and R. H. Croll. (Lond., Collins.) 1927.

2nd impression. 1929.

Another ed., with additional poems. 1941.

Percival Serle was born at Melbourne in 1871, educated at Scotch College, and became Chief Clerk and Accountant in the Registrar's office at the University of Melbourne. He was for many years actively connected with various literary artistic bodies in that city, and after early retirement from official duties was for a time Curator of the ceramics section of the National Museum, and delivered guide lectures there. His *Bibliography of Australasian Poetry and Verse* (1925) was the first thorough-going compilation of the kind in Australia, and continues to be a standard work of reference. He was the author of *Dictionary of Australian Biography* (1949), and edited *A Song to David and Other Poems by Christopher Smart* (1923). He died in 1951.

**Seton, Georgina**

*Fiction*

Bring Another Glass. (Syd., Angus & Robertson.) 1944.

**"Settlereer".** *See* Smith, Fred.

**Seward, Edmond**

*Fiction*

Thoroughbred. (Syd., N.S.W. Bookstall.) 1936.

**Shades of Memory.** (Syd., Atlas.) 1855.

Serle submits evidence in his *Bibliography* that the author of these poems may have been named Goldie.

**Shamrock and Waratah:** A Tribute to Victor J. Daley. Ed. by A. G. Stephens, R. Quinn, F. J. Broomfield, and Mrs Espinasse. Art editor, D. H. Souter. (Syd., W. Brooks.) 1902. Contributors include Elsie Espinasse, W. H. Ogilvie, F. J. Broomfield, Constance Clyde, George C. Whitney, R. Quinn, E. Dyson, E. J. Brady, and V. J. Daley.

**Shanahan, Patrick**

*Poetry*

The Exile: A Poem. (Melb., H. T. Dwight.) 1869.

**Shand, Mrs Sara**

*Drama*

The Nihilist: A Play in Three Acts, produced at the Palace Theatre, Sydney, Oct. 2, 1907. (Syd., D. Smith.) 1907.

*Fiction*

An Excuse for Der Kaiser and von Mueller. (North Syd., P. C. Beer.) 1915.

**Shapiro, Karl Jay**

*Poetry*

The Place of Love. (Malvern, Vic., Cecily Crozier.) 1942.

**Shave, Lionel**

*Drama*

Five Proven One-Act Plays. (Syd., Australasian Publ. Co.) 1948.

These one-act plays comprise "A Sirius Cove" in which a woman's plans for her daughter's marriage are defeated by a hardly credible ruse on the part of the lover whom the latter prefers; "Red and Gold", with its action in the days of the gold-diggings and bushrangers; "That's Murder: A Mystery Comedy"; "The Resignation of Mr Bagsworth", with a bank official's settled habits prevailing over a chance of betterment; and "Twelve Moons Cold", proceeding from cross-purposes connected with recovery of a thief's booty after he is released from jail. The interest in each instance is sustained with easy animation.

**Shaw, Amanda**

*Poetry*

The Wondrous Hush. (N.Y., Revell.) 1931.

**Shaw, Charles**

*Fiction*

Outback Occupations. (Syd., Dymock's.) 1943. Short stories.

A Sheaf of Shorts. (Syd., Dymock's.) 1944. Short stories.

Who Could Hate Percy? (Syd., B.B.F. Art Advertising & Publ. Co.) 1944.

*Poetry*

The Warrumbungle Mare and Other Poems. (Syd., Dymock's.) 1943.



**Shaw, Dunstan**

*Poetry*

Songs from a Hammock. (Syd., W. C. Penfold.) 1911.

**Shaw, Rev. Ernest Herbert**

*Poetry*

Abundant Life, and Other Poems. (Moree, N.S.W., North-west Champion.) 1934.

Author of *Can We Save Democracy?* (1936).

"**Shaw, Frederic Gundash**". See Hughes, Edward Francis.

**Shaw, Frederick Stanley**

*Poetry*

Victory of Life and Other Poems. (Lond., Stockwell.) 1931.

**Shaw, John (1)**

*Fiction*

Captain Stormalong, The Bushranger. Illust. (Lond., Routledge.) 1898.

A Country Schoolmaster. Ed. by R. Wallace. (Lond., Oliver & Boyd.) 1899.

With L. M. Oakes:

Traitors Twain. Illust. (Lond., Routledge.) 1899.

Author of *Golden Halcombes* (1888), *The Actor's Daughter* (1890), and *The Scotch-Irish in History as Master-builders of Empires* (1900), and editor with L. M. Oakes of the *Oakshaw Annual of New South Wales* (1897-8).

**Shaw, John (2)**

*Poetry*

Verse. (Melb., Modern Printing Co.) 1922.

**Shaw, Michael Maxwell**

*Poetry*

The Cross and the Sepulchre. (Hobart, J. Burnet.) 1885.

**Shaw, R. H.**

*Poetry*

Wreck of Steamship Cheviot: Descriptive Lines. (Adel., Colonist.) 1887.

Wreck of H.M.S. Flagship Victoria. (No imprint.) 1905.  
Sheet.

**Shaw, William**

*Poetry*

Rhymes and Musings on Friends and Happy Gatherings. (Kensington, Melb., J. H. McBean.) 1921.

**Shaw, William J.**

*Poetry*

The Australian Souvenir: Verses by W.J.S. (Adel., Hunkin.) 1918.

Australia My Home, and Other Verses by W.J.S. (Adel., Hunkin.) 192-.

**Shaw, Winifred Maitland**

*Poetry*

The Aspen Tree and Other Verses. (Syd., Tyrrell's.) 1920.

The Yellow Cloak and Other Poems. (Syd., Angus & Robertson.) 1922.

Babylon. Illust. by Hugh McCrae. (Syd., Art in Australia.) 1924.

Winifred Maitland Shaw (Mrs R. M. Taplin), born at Matland, New South Wales, was 14 years of age when *The Aspen Tree and Other Verses* was published. It revealed, along with some derivative elements, a personal cadence and a flexible use of verse forms, relying a good deal on mythological glamour and effectively using the carol-ballad manner. The later work repeats, without much extending, these qualities, containing nothing to equal the lyric "Fine Clay" in the first collection, a poem which is astonishing as the work of a girl 14 years of age.

**Shaw Neilson, John.** See Neilson, John Shaw.

**Shed, Isobel Ann (Mrs Charles Zwar)**

*Fiction*

The Flying Kangaroo. Illust. (Lond., Hutchinson.) 1940.

They sailed by Night. (Lond., Faber.) 1943.

Author of books for children.

**Shearman, Thomas**

*Poetry*

Hymns and Verses on Saint Agnes, V.M. (Ballarat, Vic., J. Fraser.) 1906.

**Sheldon, Charles**

*Poetry*

Chewin' the Rag and Other Things in Prose and Verse. (Brisb., Watson, Ferguson.) 1909.

**Shelley, Bertha**

*Fiction*

Enderby. (Lond., Methuen.) 1906.

The Evolution of Eve. (Lond., Methuen.) 1913.

**Shelley, W.**

*Poetry*

The Moonta Mines: Their Discovery and Progress, With a Glance at Wallaroo, and a Graphic Account of the Great Strike: A Poem in Three Cantos. (Moonta, Vic., E. H. Derrington.) 1874.

**Shepard, Francis, and Lynne, Mabs**

*Drama*

Dad from Wayback: An Australian Comedy Drama in Four Acts. (Syd., the authors.) 1915.

**Shepherd, Catherine**  
*Drama*

Daybreak: A Play in Three Acts. (Melb., Melbourne University Press.) 1942.

**Sheppard, W. J.**

*Fiction*

The Tenderfoot. (Lond., Lane.) 1905.

Originally entitled "The Forerunner"; concerns station life and explorers in South Australia.

**Sherard, Charles Allan**

*Poetry*

Fatima, the Fair; or the Beauty, the Belle and the Bearded Bashaw: An Operatic Burlesque. (Ballarat, Vic., the author.) 1876.

A Daughter of the South and Other Poems. (Lond., Griffith Farran.) 1889.

**Sherbrooke, Viscount.** See Lowe, Robert.

**Sherlock, A. B.**

*Fiction*

The Sea Raiders. (Lond., Sheldon Press.) 1927.

Galleon Treasure. (Lond., Sheldon Press.) 1929.

The Yellow Beetle. (Lond., Sheldon Press.) 1931.

The Ringmaster. (Lond., Heritage.) 1934.

Aust. ed. (Melb., Lothian.) 1934.

Red Darkness. (Lond., Hurst & Blackett.) 1940.

**Sheron, James**

*Poetry*

The Astral Visitation. (Melb., Alpha Printing Co.) 1927.

Another ed. (Greenbushes, W.A.) 1930.

Another ed. 1935.

Astral Worlds. (Greenbushes, W.A., the author.) 1932.

Astral Man. (Greenbushes, W.A., the author.) 1935.

**Sherry, J. Filmore**

*Fiction*

Phosphor: An Ischian Mystery. (Melb., Centennial Publ. Co.) 1888.

**Shield, Pamela**

*Poetry*

The Ti-tree: An Australian Legend. (Syd., the author.) 1941.

The Confession of Richard Manners. (Syd., the author.) 1943.

The Tales of the Little Blue Jug. (Syd., the author.) 1944.

**Shine, John L. and Ropes, Arthur Reed** ("Adrian Ross")

*Drama*

Burlesque in Two Acts, Joan of Arc; or The Merry Maid of Orleans. Music by F. Osmond Carr. Produced by Walter Raynham. [With Australian topicalities in prose and verse.] (Melb., J. J. Miller.) 1892.

"Adrian Ross" was a well-known English writer of plays, who died in 1933. John L. Shine, who died in 1939, aged 93 years, was an English actor. The writer of the Australian items is not traced.

"Shirley". See White, Shirley D.

**Shirley, Edith**

*Anthology*

Australia Jane's Annual, 1919. Ed. by E. Shirley. (Brisb., Besley & Pike.) 1919.

Contributors include "Australia Jane" (E. Shirley), "Kodak" (E. O'Ferrall), A. H. Chisholm, C. A. Bernays, John Barr, and A. Gore-Jones.

**Shorley, E. T.**

*Poetry*

Poetic Reflections in Rhyme and Reason. (Rockhampton, Qld, Record Printing Co.) 1924.

Another ed. (Brisb.) 1937.

**Shorney, Mary**

*Fiction*

On Eagle's Wing. (Lond., Epworth.) 1935.

"Short, Francis" (Mrs Herbert Harris)

*Fiction*

Val Constable's Career. (Lond., Remington.) 1895.

The Fate of Woman. (Lond., Macqueen.) 1897.

**Short, Lionel Gordon**

*Poetry*

Australian Songs in Northern Lands. (Lond., Macdonald.) 1921.

"Short, Timothy". See Hailes, Nathaniel.

**Shute, Nevil**

*Fiction*

A Town Like Alice. (Melb., Lond., Heinemann.) 1950.

American ed., entitled *Legacy*. (N.Y., Morrow.) 1950.  
Canadian ed., entitled *Legacy*. (Toronto, Collins.) 1950.

Nevil Shute Norway was born in London in 1899 and educated at Shrewsbury School and Balliol College, Oxford. He became an aeronautical engineer, and during the second world war was connected with the technical staff of the Admiralty, besides service with the Ministry of Information. Following a visit two years

previously he came to live in Australia in 1950, being then author of thirteen novels and a play. His connection with this country as a writer begins with *A Town Like Alice*, in which an English girl, Jean Paget, a refugee from the Japanese in Malaya, meets there, and eventually marries, an Australian pastoralist soldier, Joe Harman, and uses an inheritance to change, with somewhat romantic facility, a crude North Queensland township into a centre with amenities similar to those she had observed at Alice Springs. The Malayan part of the book is based on wartime actualities. The Australian portion is comparably faithful to fact, though in some respects obviously consisting of the observations of an outsider.

**Sidney, John** ("A Bushman")

*Fiction*

A Voice from the Far Interior of Australia, by a Bushman. (Lond., Smith, Elder.) 1847.  
Mainly descriptive, with some fictitious presentations.

John Sidney (formerly Solomon) was joint editor with his brother Samuel of the *Emigrant's Journal*, 1848-9. He probably supplied much of the material for Samuel Sidney's *Gallops and Gossips in the Bush of Australia, or Passages in the Life of Alfred Barnard* (Lond., Longmans, 1854).

**Siebenhaar, William**

*Poetry*

Dorothea: A Lyrical Romance in Verse. (Lond., Jarrolds.) 1910.

*With A. T. Chandler:*

Sentinel Sonnets. (Melb., Australasian Authors' Agency.) 1919.

Siebenhaar translated from Pelsart's *Journal* (1628) *The Albrothos Trajedy* (1897).

**Sigworth, Lewis A.**

*Poetry*

Various Verse. (Rockhampton, Qld, Federal Press.) 1928.

**Silke, Edward**

*Poetry*

A Tale of the Australian Bush and Bush Poems. (Melb., Urquhart & Nicolson.) c. 1906.  
Date as suggested in Serle's *Bibliography*.

"**Silvanus**". See Irby, Llewellyn George.

**Silvela, Manuel**

*Poetry*

Christmas Voices. (Syd., W. Akhurst.) 1891.

**Silver Wattle: South Australian Acrostics, etc.** (Adel., R. K. Thomas.) 1879.

Anthology edited by Catherine Helen Spence, who gives an account of its origin in her *Autobiography* (1910). For key see entry Olio. The contributors were women writers.

"**Silverleaf**". See Lloyd, Jessie Georgiana.

"**Silvia, Cousin**". See Roach, Eva May M.

**Simcox, Howard**

*Poetry*

Outward Bound: A Poem Containing an Account in Verse of a Voyage in the Roxburgh Castle from England to Australia in 1863. (Collingwood, Melb., Smithett & McKimm.) 1863.

Third ed (Melb., Clarson, Shallard.) 1864.

Rustic Rambles, in Rhyme, Collected in Various Parts of Victoria. (Ballarat, Vic., W. L. Mullen.) 1866.

**Simmonds, James**

*Poetry*

Lyrics: A Collection of Songs, Ballads, and Poems. (Syd., James Fryer.) 1858.

**Simmons, Kenneth**

*Poetry*

The Three Dreams and Other Verses. (Hobart, printed by Cox, Kay.) 1933.

**Simmons, Samuel Rowe**

*Criticism*

Marcus Clarke and the Writing of *Long Odds*, His First Novel. (Melb., Simmons Press.) 1946.

*Poetry*

Ink Dips and Splashes. (Williamstown, Melb., S. R. Simmons.) 1892.

A Vision, or The Temple of Women. (Melb., Clarke.) 1892.

The Wreck of the Queenie. (Melb., Clarke.) 1899.

A Sheaf of Verse. (Brunswick, Melb., the author.) 1921.

Sonnets and Other Verses, by Oswald Gray. (Melb., Argonaut Press.) 1925.

Quoted in Serle's *Anthology* (1929) and in Lavater's *The Sonnet in Australasia* (1926).

Associated with Frank Wilmot ("Furnley Maurice") in private press publishing.

**Simons, John Joseph**

*Essays*

A Selection from the Writings of J. J. Simons, the Founder of the Young Australia League. Foreword by L. T. Boas. (Perth, People's Printing & Publ. Co.) 1926.

Reflections. Reprinted from the *Boomerang*. Foreword by L. T. Boas. (Perth, People's Printing & Publ. Co.) 1926.

**Simons, Marion**

*Fiction*

The Innkeeper's Wife. Illust. by Mary P. Harris. (Adel., Rigby's.) 1941.

**Simpson, Colin***Poetry*

Infidelities. (In *Trio: A Book of Poems by Kenneth Slessor, Harley Matthews, and Colin Simpson.*) With drawings by R. Lindsay, etc. (Syd., Sunnybrook Press.) 1931. (Jacaranda Tree Books of Australian Verse, No. 4.)

Colophon states. "Trio, first book of the Sunnybrook Press . . . printed by hand on an Albion hand-press dated 1874, by E. H. Shea".

Simpson collaborated with Beau Shiel in *Caesar of the Skies* (1937), the life story of Kingsford Smith.

**Simpson, Helen***Drama*

Four One-Act Plays by A. P. Herbert, F. Sladen-Smith, B. Mayor, and Helen Simpson. (Lond., Oxford University Press.) 1923.

Helen Simpson's play is entitled *Pan in Pumlco*.

A Man of His Time: A Play in Four Acts. (Syd., Angus & Robertson.) 1923.

The Women's Comedy, Now for the First Time Printed and Hath not been Played. [Anon.] (Lond., Pelican Press.) 1926.

*Fiction*

Published by Heinemann, London, unless otherwise stated:

Acquittal. 1925.

The Baseless Fabric. 1925.  
Short stories.

Cups, Wands and Swords. 1927.  
Another ed. 1929.

Mumbudgett. Illust. 1928.  
Fairy stories.

The Desolate House. 1929.

'Vantage Striker. 1931.

Boomerang. 1932.

The Woman on the Beast. 1933.  
Another ed. 1936.

Saraband for Dead Lovers. 1935.  
Another ed. 1936.  
Pan Books ed. 1948.

The Female Felon. Illust. (Lond., Lovat, Dickson.) 1935.

Under Capricorn. 1937.  
Another ed. 1939.  
Pan Books ed. 1949.  
American ed. (N.Y., Grosset & Dunlop.) 1949.

Maid No More. 1940.

*Poetry*

Philosophies in Little. (Syd., Angus & Robertson.) 1921.

Author of *The Spanish Marriage* (1933), *Henry VIII* (1934, 1938), and *The Happy Housewife: a book for the House That is or is to Be* (1934), *The Women of New Zealand* (1940), and *A Woman Among Savages* (1950); and jointly with Clemence Dane *Enter Sir John* (1929), *Printer's Devil* (1930), and *Re-enter Sir John* (1932). Translator of Mercier's *Le Tableau de Paris* under title of *The Waiting City, Paris, 1782-88* (1933), and other works.

Helen de Guerry Simpson was born at Sydney on 1st December 1897. Her maternal grandfather, the Marquis de Lauret, came to Australia in the middle years of the nineteenth century and settled at Goulburn. She draws on the family history in the pioneer portion of her novel,

*Boomerang*. She was educated at the Sacred Heart Convent, Rose Bay, and at Abbotsleigh, Wahroonga, and in 1914 left Australia and studied at Oxford. During the first world war she was an officer of the Women's Royal Naval Service, engaged on work utilizing her special attainments as a linguist. In 1927 she married Dr Denis John Browne, a nephew of Rolf Boldrewood. She continued to live in England, though with several visits to Australia, the last of which was in 1937, under a contract with the Australian Broadcasting Commission. She died in London in 1940.

Helen Simpson is connected with Australia as a writer mainly through three books relating to this country, namely, *Boomerang*, *Under Capricorn* (which has been filmed), and in a less degree *The Woman on the Beast*. *Boomerang* is an expansive medley which, so far as the story is not continuous, coheres as a circumstantial pattern. With intelligent zest it presents four generations of a family of French origin, each prominently represented by an individual. It begins with the spectacular frippery of Auguste-Anne Boissy de Mortemar's régime as ruler of a French island in the West Indies, which disappears in a tidal wave. His son, Gustave-Félicité, then in Paris, comes to Australia in 1837, marries, and raises a family in pioneer conditions on the Bathurst plains; but in his declining years he returns to Paris and dies in a duel which he provokes in vindication of his lifelong loyalty to France. His sons, on the other hand, grow up as typical Australians. One of them, Jack (Jacques), repudiated by his father for refusing to go and fight for France in the Franco-Prussian war, departs to South America, where he becomes involved in an illicit treasure-hunt. He returns to Australia and marries, but his wife dies after giving birth to a daughter, Clotilde. She is the narrator of the whole story. She meets while abroad Lord Frome, and returns to Australia with him as his wife when he is made Governor-General. A pointed interpretation of public affairs during his term of office enters into this part of the book, with emphasis on religious influences. The story ends on the French front in the first world war, whither Clotilde has followed an Australian lover who is killed there. Within this sweeping outline there is the colour and variety of extravaganza in the initial doings on the island of Corazon, and a similar fantasy tinges Jack's experience on board the *Alberta*, while the action in Australia is sharpened by an engaging irony that flavours the whole. The Australian parts of the book are knowledgeable, though less closely so when it deals with modern times, notably in a confusion of Federal and State powers in political matters introduced.

In *Under Capricorn* a simple grouping is used for a story of early New South Wales. Flusky, a prosperous ex-convict, is married to Lady Henrietta, to whose family in Ireland he was groom when they eloped. His efforts toward

real affinity with her are hampered by the brutalizing effect of his convict experience and her weakness for alcohol, and lack of subtlety causes him to suspect the efforts of Charles Adare, a kinsman of Governor Bourke, to free her from her evil habit, though all comes right in the end. The contrast between Flusky and Lady Henrietta is to some extent repeated in the association of Adare with an uncultivated girl whom he eventually marries, though in neither case does the question of credibility arise in a story which, consistently with the time and place, resolves the action in its interesting atmosphere.

*The Woman on the Beast* has, besides a prologue and an epilogue, three parts, "The Indies 1579", "France 1879", and "Australia 1999". Their inter-relation consists solely in the purpose of the whole as an imaginative interpretation of the biblical allegory indicated by the title and generalized by the author in a foreword as the contradiction "that the most hateful actions are, as often as not, performed for the best reasons". The first part, a tale concerned with religious relics, has bizarre scenes of rites in the jungles of India; in the action of the second a form of freemasonry is involved with political and religious matters; the third projects Australia in decline, both as to population and morale, in a mechanical age which, through the agency of an American woman evangelist, ends with the cataclysm of doomsday. The whole is a phantasmagorical conception not easy to follow either as regards the narrative or its specific symbolic message that modern progress has tendencies capable of destroying it spiritually.

Helen Simpson's first novel, *Acquittal*, concerns the reaction of a woman and her acquaintances to a charge laid against her of murdering her husband. The story of *Cups, Wands and Swords* is woven round the affinity and differences of a twin brother and sister living in England after the death of their parents in Sydney, and a chapter refers to their childhood there. *The Desolate House* is a story of the early nineteenth century in England, deviously concerned with a girl living in the repressive household of a clergyman because of the drunken habits of her father, who takes her thence into a *ménage* of his own, and she becomes involved in circumstances leading to his suicide. *Vantage Striker*, with politics and athletics in the background, unfolds the mystery of the murder of an English prime minister. *Saraband for Dead Lovers* is a powerful and eventually tragic tale of intrigue connected with George Louis of Hanover, who became George I, King of England, and of the emotional complications arising from his marriage to the reluctant girl, Sophia Dorothea. The story has been filmed. *A Female Felon* is a story about a woman pirate. The title *Maid No More* concerns the relations of Mary Askill, a fanatical Puritan woman, with John Conisby, as they affect her superstitious following of negro slaves whom she has been instrumental in

releasing on a ship in which, after an interlude on a tropical island, she and they are drowned.

*Philosophies in Little* is a collection of original and translated verses of a speculative kind. The verse-play, *A Man of His Time*, is based on the life of Benvenuto Cellini, and the action of *The Women's Comedy* is in Italy. Helen Simpson also wrote a brief fantasy, *Masks*, produced in 1921 by the Sydney University Dramatic Society, and was associated with stage activities as a student at Oxford, where a play she wrote was performed.

#### Simpson, John Joseph

##### Poetry

Who's the Next Customer: Recitations, Rhymes, and Pieces. (Melb., Abbott & Co.) 1871.

#### Simpson, Mary ("Weeroona")

##### Fiction

Tell-tale Stories from the *Bulletin* (Melb., Vidler.) 1926.

#### Simpson, Mrs Mary

##### Drama

Crossing Swords With Fate. (South Melbourne Gordon Memorial Committee.) 1940.  
A play based on the life of Adam Lindsay Gordon

#### Simpson, Morris Hay

##### Fiction

Verandah Out West, by Morris Hay. (Syd., the author.) 1934.

The Woman Who Was! a Story of Boxing and Love. (Syd., Deaton & Spencer.) 1936.

#### Simpson, Thomas

##### Poetry

Poems and Sweet Flowers from the Glen. (Syd., R. Barr.) 1848.

#### Sims, Bert Munro

##### Fiction

Forgotten Tales: Sidelights on the Early History of the Central Darling Downs, Queensland. (Allora, Qld, Allora Guardian.) 1934.

#### Sinclair, Helen

##### Fiction

Tales out of School. (Syd., Angus & Robertson.) 1929.

#### Sinclair, James

##### Poetry

The Australian Sacred Lyre. (Melb., J. N. Sayers.) 1857.

Original Australian Proverbs and True Love Songs. (Melb., J. G. Hornblower.) 1859.

See suggests the date in his *Bibliography*.

**Sinclair, Frederick**

*Essays*

Annotations. (Melb., Fellowship Publications.) 1920.

M.A., Oxford; Professor of English at Canterbury University College, Christchurch, New Zealand 1932-49. Died 1954. Formerly lecturer in English, Melbourne and Western Australia. Editor of *Fellowship* (Melb.).

**Sinnett, Frederick**

*Criticism*

Fiction Fields of Australia. 1856.

In the *Journal of Australasia*, vol. i, 1856, pp. 99-105, 199-208. Inserted because of its historical importance.

Sinnett was also the author of *An Account of the Colony of South Australia* (1862), and *An Account of the Rush to Port Curtis* (1859). He was born in England in 1831 and became an engineer. He migrated to Adelaide in 1849 and two years later went to the Victorian goldfields. He then took up journalism, joined the staff of the *Herald*, and became editor. He was associated with the *Argus* from 1855 to 1859, and assisted in the founding of the *Melbourne Punch*. After a period in Adelaide from 1859 to 1865, when he acted as editor of the *Daily Telegraph*, Sinnett returned to the *Melbourne Argus*. He died in 1866.

**Sinnett, Percy F. ("Per Se")**

*Anthology*

Wattle Blossom: An Australian Annual for holiday Readers, Bush Fireside and Home Circle, by "Per Se". Illust. by H. J. Woodhouse. (Adel., H. J. Woodhouse.) 1881.

**Sinnotte, E. Alleyne**

*Fiction*

Lilio: An Original Novel in Esperanto. (Lond., British Esperanto Assoc.) 1918.

Six Australian One-Act Plays, by Louis Esson [and others]. (Syd., Mulga Publications.) 1944.

Six-Gun Sheriff Wins, The. *See under* Stokes, Jeff.

**Sizer, Laurence ("Don Laurier")**

*Fiction*

The Two Men from Northern Rivers: An Enthralling Real Australian Life Story, etc., by Don Laurier. (Adel., Sharples.) 1935.

Sketches of Australian Life and Scenery, by One Who Has Been a Resident for Thirty Years. (Lond., Sampson Low.) 1876.

Attributed to Mrs Hannah Newton Baker (q.v.).

Sketches of Life in the Bush, or Ten Years in the Interior. *See under* Foot, Mrs James.

"Sketchley, Arthur". *See* Rose, George.

**Sketheway, Effie**

*Poetry*

Musings of a Muser. (Norwood, Adel., the author.) 1934.

More Musings of a Muser. (Norwood, Adel., the author.) 1934.

**Skeyhill, Tom**

*Poetry*

Soldier Songs from Anzac Written in the Firing Line. (Melb., G. Robertson.) 1915.

Engl. ed., with introd. by Major-General J. W. McCay. (Lond., Unwin.) 1916.

A Singing Soldier. (N.Y., Knickerbocker Press.) 1919.

**Skine, Cynthia Marjorie ("Pat Malvern")**

*Fiction*

Secret Gold: A Story of Two Boys who Found Wealth in the Heart of the Australian Desert, by Pat Malvern. (Lond., Sheldon Press.) 1934.

**Skinner, M. L.**

*Fiction*

The Letters of a V.A.D., by R. E. Leake. (Lond., Heinemann.) 1918.

The Boy in the Bush, by D. H. Lawrence and M. L. Skinner. (Lond., Secker & Warburg.) 1924.

This title was previously used for that of an Australian novel published by Richard Rowe in 1869.

Black Swans. (Lond., Cape.) 1925.

Men Are We. (Perth, People's Publ. Co.) 1927. Aboriginal stories.

Tucker Sees India. (Lond., Secker & Warburg.) 1937.

WX—Corporal Smith: A Romance of the A.I.F. in Libya. (Perth, Sampson Printing Co.) 1941.

Where Skies are Blue. Introd. by John K. Ewers. (Perth, Imperial Printing Co.) 1946.

Mary Louisa Skinner, born in Perth, was sent to England in furtherance of her education, and on her return became a journalist. Later she trained as a nurse, and after service in India during the first world war, became Relieving Matron in the Western Australian government service. One result of the visit to Australia in 1922 of D. H. Lawrence (q.v.), besides the writing of *Kangaroo*, was his collaboration with Miss Skinner in the authorship of *The Boy in the Bush*, a story of the assimilation of an English lad to the Australian environment in the earlier days of Western Australian settlement. Richard Aldington, in *Portrait of a Genius, But . . .* (1950), remarks, "It was a curious notion of collaboration—he took her plot, characters, episodes and intimate knowledge, and re-cast them entirely in his own style to please himself." Miss Skinner's account of the collaboration is contained in *Meanjin* No. 4 of 1950. References to the association of the two writers occur in Lawrence's published letters and the biographical work, *Not I but the Wind* (1935), by Frieda Lawrence. Lawrence sensed what he called "the strange and empty and primeval" spirit of the land, linked with human apprehension by a process "super-conscious beyond mentality". This has a hinted corollary in the sex responses of the boy, Jack,

typified in his ultimately contrasted relations with two girls. "Monica was somehow inside him, in his blood, like a sister, and Mary was outside him like a blackboy." *Black Swans* is a romance with the action almost entirely in the south-west of Western Australia in the convict days.

**Skirving, Robert Scot.** See Scot Skirving, Robert.

"Skittish Vein". See Bartley, William.

**Skittles: Her Adventures.** (Syd.) 1896.  
Fiction.

**Skottowe, Elizabeth**

*Poetry*

Me an' Tim an' Caroline. Illust. by the author.  
(Adel., Reliance Printery.) 1932.

"Slade, Gurney" (Stephen Bartlett)

*Fiction*

Pleasure Island. (Lond., Ward Lock.) 1924.

The Pearlers of Lorne: A Story for Boys. (Lond., Nelson.) 1925.  
Another ed. 1939.

The Fifteen Men. Illust. (Lond., Ward Lock.) 1925.

The Black Pyramid. Illust. (Lond., Ward Lock.) 1926.

Marling Ranges. (Lond., Nelson.) 1926.

Ships that Pass in the Night Clubs. (Lond., Cassell.) 1926.

Lovers and Luggers. (Lond., Laurie.) 1928.

In Lawrence's Bodyguard. (Lond., Warne.) 1931.

Led by Lawrence. (Lond., Warne.) 1933.

The Delta Patrol. (Lond., Warne.) 1934.

Gentlemen o' Fortune. Illust. (Lond., Warne.) 1935.

Other eds. (Lond., Nelson.) 1939, 1949.

A North Sea Quest. Illust. (Lond., Oxford University Press.) 1935.

Captain Quid. Illust. (Lond., Warne.) 1937.  
Another ed. 1940.

Marling Ranges. (Lond., Nelson.) 1938.

Quid's Quest. (Lond., Warne.) 1939.

The Treasure of the Pass. (Lond., Nelson.) 1941.

Author of *Through the Never Never* (1935), *Kharga the Camel* (1949), *Pingoo the Penguin* (1949), and *Tamba the Lion* (1949). Gurney Slade's early books are adventure stories of the South Seas and Australia, written for children. *The Pearlers of Lorne*, *Lovers and Luggers*, and *Captain Quid* refer to the pearl-fishing industry on the north-west coast of Western Australia. *Ships that Pass in the Night Clubs* concerns the post-war experiences of an Australian ex-soldier, endeavouring to find in London a girl met on board ship. Other novels deal with Egypt and India.

**Sladen, Douglas**

*Anthology*

Australian Ballads and Rhymes: Poems inspired by Life and Scenery in Australia and New Zealand. Selected and edited by D. Sladen. (Lond., Scott.) 1888.

A Century of Australian Song. Ed. with introd. and notes by D. Sladen. (Lond., Scott.) 1888.  
Reprinted 1891.

Australian Poets, 1788-1888: Being A Selection of Poems Upon all Subjects Written in Australia and New Zealand During the First Century of British Colonization. With brief notes on their authors and an introd. by Patchett Martin. Ed. by D. Sladen. (Lond., Griffith, Farran.) 1888.

*Fiction*

A Japanese Marriage. (Lond., Black.) 1895.  
Another ed., illust. (Lond., Treherne.) 1904.

Seized by a Shadow. (Lond., Black.) 1897.  
Cheap ed.

Trincolax. (Lond., Pearson.) 1898.

The Admiral: A Romance of Nelson in the Year of the Nile. (Lond., Hutchinson.) 1898.  
Cheap ed., with sub-title *The Love Story of Lord Nelson and Lady Hamilton*.

My Son Richard, or The Great Company: A Romance of the River between Maidenhead and Marlow. (Lond., Hutchinson.) 1901.

Playing the Game: A Story of Japan: A Sequel to A Japanese Marriage. (Lond., F. V. White.) 1904.

Another ed., entitled *When We Were Lovers in Japan*. (Lond., Black.) 1906.

A Sicilian Marriage. (Lond., F. V. White.) 1905.  
Cheap ed., entitled *Sicilian Lovers*. (Lond., Collins.) 1911.

The Tragedy of the Pyramids: A Romance of Army Life in Egypt. (Lond., Hurst & Blackett.) 1909.

Another ed. 1922.

The Unholy Estate: A Romance of Military Life and a Protest against the Divorce Laws for Woman. (Lond., Kegan Paul.) 1912.

The Curse of the Nile. (Lond., Kegan Paul.) 1913.  
Cheap ed., with sub-title *A Romance of the Siege and Fall of Khartoum*. 1914.

Another cheap ed., with sub-title *A Story of Love in the Desert*. (Lond., Nash.) 1922.

His German Wife: The Romance of a British Officer. (Lond., Hutchinson.) 1915.

The Douglas Romance. (Lond., Hutchinson.) 1916.

Grace Lorraine: A Romance. (Lond., Hutchinson.) 1917.

The Shadow of a Great Light: The Romance of Tancred Guiscard. (Lond., Hutchinson.) 1917.

Fair Inez: A Romance of Australia. (Lond., Hutchinson.) 1918.

Paul's Wife, or The Ostriches: A Romance of the Awakening of Britain. (Lond., Hutchinson.) 1919.

The Crystal and the Sphinx: A Romance of Crystalgazing in Egypt. (Lond., St Paul's Printing Co.) 1924.

The Greek Slave. (Lond., Laurie.) 1931.

Eve: An Artist's Model. (Lond., Hutchinson.) 1932.

Meriel Brede, Secretary: A Romance of Literary Life in London in the 'Nineties. (Lond., Heritage.) 1935.

*Poetry*

Frithjof and Ingebjorg and Other Poems. (Lond., Kegan Paul.) 1882.

Australian Lyrics. (Melb., G. Robertson.) 1883.  
2nd ed. (Lond., Griffith, Farran.) 1885.

A Poetry of Exiles and Other Poems. (Syd., C. E. Fuller.) 1883.  
2nd ed. (Lond., Griffith, Farran.) 1886.

A Summer Christmas and a Sonnet upon the s.s. "Ballaarat". (Lond., Griffith, Farran.) 1884.

In Cornwall and Across the Sea. (Lond., Griffith, Farran.) 1885.

Edward the Black Prince: An Epic Drama. (Firenze, Tipografia Cooperativa.) 1886.  
Another ed. (Lond., Griffith, Farran.) 1886.

The Spanish Armada: A Ballad of 1588. (Lond., Griffith, Farran.) 1888.

The Queen's Troth: A Legend of Frithjof and Ingebjorg. 2nd ed. (Lond., Elliot Stock.) 1888.

Sladen is recorded as publishing at Tokyo in 1890, *Lester the Loyalist*, a romance of the founding of Canada. Also author, with Olive M. Potter, of *Weeds: A Story of Women Shifting for Themselves* (1913), and, with E. de Lorey, of *The Moon of the Fourteenth Night* (1910). Other works include *The Japs at Home* (1892), *On and Off the Cars* (Canada) (1895), *In Sicily* (1901), *Queer Things About Japan* (1903), *Sicily The New Winter Resort* (1905), *Carthage and Tunis* (1906), *Queer Things About Egypt* (1907), *The Secrets of the Vatican* (1907), *Egypt and the English* (1908), *How to See Italy by Rail* (1911), *Oriental Cairo* (1911), *The Pope at Home* (1913), *How to See the Vatican* (1914), *Germany's Great Lie* (1914) and other war books, *Twenty Years of My Life* (1915), which includes references to Australian writers, *From Boundary-rider to Prime Minister: Hughes of Australia; the Man of the Hour* (1916), *My Long Life: Anecdotes and Adventures* (1939), and various writings relating to Adam Lindsay Gordon, including *Adam Lindsay Gordon and His Friends* (1912).

Douglas Brooke Wheelton Sladen was born in London in 1856. He was educated at Cheltenham College and went on to Oxford. After securing a first-class in the School of History in 1879, he came to Australia. Contemplating a legal and political career, he graduated in Law at the University of Melbourne in 1882, and in that year was appointed to the new Chair of History in the University of Sydney. About two years later, deciding to concentrate on his literary work, he returned to England as providing better opportunities. Other personal particulars are contained in an autobiographical work, *My Long Life*. He died in 1947. His connection with Australia is notable less on account of his own creative work than for his efforts on behalf of the country's earlier literature, which he made better known by his writings, and in his anthologies of Australian poetry. As a former pupil at a school which Adam Lindsay Gordon attended, he interested himself particularly in Gordon's work and has edited editions of it, and it was mainly through his efforts that a memorial bust of the poet was in 1934 placed in Westminster Abbey. His novel, *Fair Inez*, "a romance of the Lindsay Gordons" in Australia, having its action in A.D. 2000, imagines the Gordon stock flourishing in Victoria, and the name widely honoured; and

one of the characters, the king's son in disguise, returns home taking with him as his queen Inez Gordon, descendant of the poet. *Trincolax* is the only other of Sladen's works of fiction containing references to Australia.

**Slater, Frederic***Drama*

Nell of the Navy: Operetta in Two Acts. Words by F. Slater. Music by N. Theakstone. (Charters Towers, Qld, Evening Telegraph.) 1908.

The Whirl of the World: An Operatic Comedy in Two Acts. Words by F. Slater. Music by Nao Theakstone. (Charters Towers, Qld, Martin Smith.) 1908.

*Poetry*

Sea Foam and Passion Flowers. (Gulgong, N.S.W., Advertiser.) 1897.

**Slessor, Kenneth***Poetry*

Thief of the Moon. (Syd., the Hand Press of J. T. Kirtley.) 1924.

Earth-visitors. (Lond., Fanfrolico Press.) 1926.  
Reprints the former volume, with Norman Lindsay's illustrations.

Five Visions of Captain Cook. [In *Trio: A Book of Poems*, by K. Slessor, H. Matthews and C. Simpson.] (Syd., Sunnysbrook Press.) 1931.

Cuckooz Contrey. (Syd., Frank Johnson.) 1932.  
Jacaranda Tree Books of Australian Verse, No. 2. The "Five Visions of Captain Cook" reprinted in *Cuckooz Contrey*.

Darlinghurst Nights and Morning Glories: Being 47 Strange Sights . . . Set Forth in Sketch and Rhyme by "Virgil" [i.e. Virgil Gavan Reilly] and Kenneth Slessor. (Syd., Frank C. Johnson.) 1933.

Funny Farmyard: Nursery Rhymes and Painting Book. Drawings by Syd. Miller. (Syd., Frank Johnson.) 1933.

Five Bells: XX Poems. 6 decorations by Norman Lindsay. (Syd., Frank Johnson.) 1939.

One Hundred Poems: 1919-1939. (Syd., Angus & Robertson.) 1944.  
Reprinted 1947.

In Tyrrell's Book Shop. n.d.  
A souvenir poem.

Kenneth Slessor was born at Orange, New South Wales, on 27th March 1901, and educated at Mowbray House School, Chatswood, and the Church of England Grammar School, Sydney. In 1920 he became a reporter for the *Sydney Sun*; was subsequently connected, as a special writer and editorially, with newspapers and journals in Sydney and Melbourne; and, after official duties from 1940 to 1944 in the Australian Imperial Forces with the rank of captain,



returned to the staff of the *Sun* as leader writer and literary editor. He was one of the promoters of the magazine *Vision* (1923-4).

*Darlinghurst Nights and Morning Glories* consists of wittily raffish light verse reprinted from *Smith's Weekly*, and *Funny Farmyard* is a book of nursery rhymes. *One Hundred Poems* contains a selection from *Earth-visitors* and the whole of *Cuckooz Contrey* (a title taken from an old map) and *Five Bells*, and is divided into three chronological sections, 1919-26, 1927-32, and 1933-9, being therefore representative of Slessor's output generally.

The product of his earliest stage was touched with a harlequinade, period-glamour, and romantic sensuality which it had in common with the art of Norman Lindsay and the poetry of Hugh McCrae. The affinity is apparent in poems such as "Rubens' Innocents", described as "those tumbling babes of heaven" confounding "patriarchal purveyors of stale pardons"; the verse-dialogue of "The Man of Sentiment", in which the lusty Catherine de Fromantel rebukes Laurence Sterne for lacking full-blooded masculinity; and "Heine in Paris", remembering "mad girls who had scrawled their names inside his mind", and summing up his achievement as "a cadence or two of love, a song that had stroked men's ears". "Music", at greater length, with sections representative of different composers, explores the rich suggestions of the theme. The opening poem, "Earth-visitors", is a typical evocation of historical and legendary presences, ending, quite congruously, with a visitation of Venus.

This decorative trait in Slessor, despite any resemblance it may have to the work of others, is not imitative but inherent. His later poetry shows it becoming more and more subsidiary to deeper intentions, though it continues to be prominent. "The Atlas", a series of five historico-geographic fancies in the 1927-32 section, though it belongs to the picturesque category, gains depth by a glancing mordancy. The use of themes based on some kind of legendary romantic interest is further developed in the "Five Visions of Captain Cook", where the glamour of the adventurous past, instead of emphasizing colour and pattern, makes them contribute to a feeling of character and the human meaning of the circumstances:

*Cook was a captain of the powder-days  
When captains, you might have said, if you had  
been  
Fixed by their glittering stare, half-down the side,  
Or gaping at them up companionways,  
Were more like warlocks than a humble man—  
And men were humble then who gazed at them,  
Poor horn-eyed sailors, bullied by devils' fists  
Of wind and water . . .*

A sense of the personal associations and close comfort of Cook's cabin is deftly insinuated in a lyric describing his two chronometers, one "that ran like mad" and the other "climbing out of Yesterday with sticky little feet". The summarized

narrative makes for realistic casualness, as in the reference to Cook's death:

*. . . a knife of English iron,  
Forged aboard ship, that had been changed for pigs,  
Given back to Cook between the shoulder-blades.  
There he had dropped, and the old floundering sea  
The old, fumbling, witless lover-enemy,  
Had taken his breath, last office of salt water.*

Nautical associations provide the atmosphere also of "Captain Dobbin", who, retired from the sea, and surrounded by mementoes of it such as dried seaweed ("what you might call a lock of the sea's hair"), "now sails the street in a brick villa".

This ability to seize the essence of special experience or scene gives distinction to Slessor's few poems of Australian life. "Country Towns" is a well-known example, and equally penetrating is his observation of "North Country",

*filled with mills and saws,  
With butter-works and railway-stations  
And public institutions,  
And scornful rumps of cows.*

Several transitory poems of the city make its phases imaginatively significant. Among these is "Last Trams", and an early poem, "Night Ride", with its similarly dark glimpses of a railway stopping place, is curiously actual. Some common-places of Sydney are exhibited in "William Street" for the challenging comment used as the refrain of each stanza:

*Ghosts' trousers, like the dangle of hung men,  
In pawnshop-windows, bumping knee by knee,  
But none inside to suffer or condemn;  
You find this ugly, I find it lovely.*

Slessor's irony becomes more pointed in his later work, though it does not often, as in "Advice to Psychologists" and "Vesper Song of the Reverend Samuel Marsden", amount to direct satiric attack. His habit is to present aspects which are of themselves ironic rather than to draw satirical conclusions. In an early poem, "Stars", he had found himself face to face with "infinity's trap-door, eternal and merciless". In the later sequence, "The Old Play", life is a philosophic spectacle tedious to the observing deities, "an old piece that has been done to death", fatuous and rather ignoble, and the last section of the poem is a nihilistic cry to gods who exist only in the sense that man himself has created them.

An acceptance of unanswerable mortality underlies "Five Bells", an elegy on the death of a drowned friend, of whom the poet thinks as he looks across Sydney Harbour, listening to a bell that rings a ship's watches. It begins:

*Time that is moved by little fidget wheels  
Is not my Time, the flood that does not flow.  
Between the double and the single bell  
Of a ship's hour, between a round of bells  
From the dark warship riding there below,  
I have lived many lives, and this one life  
O Joe, long dead, who lives between five bells.*

He recalls their doings together, their discussions,  
and his radical friend's

*raging tales  
Of Irish kings and English perfidy,  
And dirtier perfidy of publicans  
Groaning to God from Darlinghurst.*

Meditating the mystery of life and these recollections, he asks, "Where have you gone?" and himself supplies the answer, "... you are only part of an Idea."

From the beginning Slessor shows, along with an adequate sense of traditional form, an appreciation of contemporary usages. In "The Old Play" the influence of T. S. Eliot is suggested by phrases and deliberate repetitions of them; but generally Slessor distils from any such influences a manner of his own. A notable example of his originality among the shorter poems is "Sleep". After the response to the rocking interrogation of the opening stanza, rhythm and thought recede, by disguised hypnotic repetitions, towards an oblivion which, though it is likened to pre-natal protection, is revealed as only a similar perpetuation, suspended

*Till daylight, the expulsion and awakening,  
The rising and the driving forth,  
Life with remorseless forceps beckoning—  
Pangs and betrayal of harsh birth.*

The first of the two sections of "Last Trams" uses repeated suffixes to suggest uniformity along the route blurred by speed and darkness. "Sensuality", in somewhat the same way, by a succession of participle endings, indicates the continuing processes of

*Feeling hunger and cold, feeling  
Food, feeling fire, feeling  
Pity and pain, tasting  
Time in a kiss . . .*

These are some of the more obvious aspects of Slessor's technical resources, which have the modern inclination of the ideas they make interesting.

**Smeaton, Thomas Hyland**

*Poetry*

The Forest: A Poem. (Adel., Vardon.) 1920.

**Smeaton, William Henry Oliphant**

*Fiction*

By Adverse Winds. (Edinb., Oliphant.) 1895.

Our Laddie. (Lond., Bliss.) 1897.

The Treasure Cave of the Blue Mountains. Illust. (Edinb., Oliphant.) 1898.

A Mystery of the Pacific. Illust. (Lond., Blackie.) 1898.

Smeaton was sometime editor of the *Daily Northern Argus*, Queensland. He wrote articles on Australian life and literature for English reviews during the eighteen-nineties, and was also author of *Allan Ramsay* (1896), *Tobias Smollett* (1897), *William Dunbar* (1898), *Thomas Guthrie* (1900) and *James Morrison*, in the "Famous Scots Series". His other books include *The Medici and the Italian Renaissance* (1902), *Edinburgh and its Story* (1904), *Shakespeare, His Life and Work* (1911), and *Longfellow and His Poetry* (1913).

"Smiler". See Hales, A. G.

**Smillie, J.**

*Poetry*

Original Poems. Selected and revised. (Adel., Vardon & Pritchard.) 1890.

**Smith, Ada.** See Whalan, Ada.

**Smith, Albert**

*Fiction*

The Ballet Girl: Her Natural History. (Syd., Anglo-Aust. Publ. Co.) 1895.

**Smith, Alexander**

*Poetry*

Encores. (Melb., the author.) 1933.

**Smith, Arthur Bruce**

*Poetry*

The Light of Egypt. (Syd., Waite & Bull.) 1924.

Fugitive Thoughts in Measure. (Syd.) 1929.

Member of Legislative Assembly, New South Wales, for several years; M.H.R. 1902-19. Died 1937. His other works include *Liberty and Liberalism* (1887), *Our Commonwealth*, *Honour to Whom Honour* (1899), *The Paralysis of a Nation*, and *The Truisms of Statecraft* (1921).

**Smith, Barbara Dale**

*Fiction*

Sariska Benori. (Melb., A. McCubbin.) 1922.

**Smith, Edna Mary Louisa.** See Tredinnick, Edna Mary Louisa.

**Smith, Edwin Charles Temple** ("Charles Edgbaston")

*Poetry*

Blue and Other Verse, by Charles Edgbaston. (Lond., Heath Cranton.) 1924.

**Smith, Mrs Elizabeth A.**

*Poetry*

Prince Delight and Other Poems. (Bowral, N.S.W., D. L. Beer.) 1888.

Australia's Call and Other Poems. (Syd., P. C. Beer.) 1914.

**Smith, Emma**

*Fiction*

On a Red Sandhill, by the winner of the *Sydney Mail* £100 prize. Illust. by D. H. Souter. [Anon.] (Syd., W. Brooks.) 1904.

Binder's title gives pseudonym as "John Primrose". Deals with social life in a small country town of the Upper Darling, New South Wales.

**Smith, Frank Penn.** See Penn-Smith, Frank.

# AUSTRALIAN LITERATURE

**Smith, Fred ("Settlereer")**

*Poetry*

Settleriana, by Settlereer. (Melb., Australasian Authors' Agency.) 1918.

**Smith, G. M. ("Steele Grey")**

*Poetry*

The Days of Cobb and Co., and Other Verses. (Parramatta, N.S.W., Federal Printing Works.) 1906.

Pioneers of the West. (Parramatta, N.S.W., Federal Printing Works.) 1909.  
 Prose and verse.

**Smith, George ("Patrius")**

*Poetry*

Hoisting our Flag on the Anzac Redoubt, and Other War Rhymes and various Verses. (Newcastle, N.S.W., Davis & Cannington.) 1917.

"Smith, Granny". See Smith, Mrs Minnie.

**Smith, Helen M.**

*Poetry*

A Glimpse of the Australian Bush, and Other Reflections. (Melb., Robertson & Mullens.) 1925.

**Smith, James**

*Fiction*

Original Story: A Tale of a World; with an Addendum [Lifting the Cloak. Anon.]. (Maryborough, Qld, Advertiser Reprint?) 1875.

James Smith was born in Kent, England, in 1820. He began work as a journalist and arrived in Melbourne in 1854. He served on the *Age* and the *Leader* and afterwards joined the literary staff of the *Argus*. He assisted in the editing of the *Victorian Review* and became associated with the *Melbourne Punch*. He was Librarian to the Victorian Parliament from 1863 to 1868, and sometime Trustee of the Public Library of Victoria. He edited the *Cyclopaedia of Victoria* (1903-5), wrote a book of travel—*From Melbourne to Melrose* (1888)—and *Junius Unveiled* (1909). Several of his essays and lectures were published in pamphlet form.

**Smith, James and Sutton, John Wren**

*Fiction*

The Secret of the Sphinx, or The Ring of Moses. (Lond., Wellby.) 1906.

Smith and Sutton contributed other romances to the Melbourne press.

Smith, Jennifer. See Greig, Maysie.

**Smith, Joyce L.**

*Poetry*

Songs of Silence and Other Poems. (Geelong, Vic., the author.) 1940.

Rhythm and Rhyme. (Geelong, Vic., the author.) 1941.

**Smith, Mrs Minnie**

*Miscellaneous*

Granny Smith's Book: Verse and Legends of the Bush. (Perth, Paterson's.) 1941.

**Smith, Neville Hawthorn**

*Fiction*

The Butterfly with the Big Feet. (Lond., H. Hartley.) 1931.

Author of *The Second World War in Map and Story*, 2 vols, 1941-2.

Smith, P. Lloyd-. See Lloyd-Smith, P.

**Smith, Quinton H. R.**

*Poetry*

The Sacrifice. (Melb., the author.) c. 1917.  
 Date as suggested in Serle's *Bibliography*.

**Smith, S. C.**

*Poetry*

Original Ideas and Criticisms Expressed in Verse. (Brisb., Watson, Ferguson.) 1929.

"Smith, Spartacus". See Johnston, Alexander.

Smith, Sydney Ure. See Ure Smith, S.

**Smith, Tennyson and Hulburt, Percy**

*Fiction*

Jim the Penman (Melb., T. L. Smith.) 1890.

**Smith, W. H.**

*Poetry*

What is Life. (Melrose, S.A., the author.) 1885.  
 Sheet.

**Smith, W. R.**

*Poetry*

The Echoes of Truth. (Syd., Carter's Printing Works.) 1918.

**Smith, Walter ("Old Saltbush")**

*Poetry*

The Death of Oswald, and Other Poems, Songs and Ballads. (Syd., Turner & Henderson.) 1887.

"Drought and Despair" quoted in Sladen's *A Century of Australian Song* (1888), and *Australian Poets, 1788-1888*.

- Smith, William Hart-**. *See* Hart-Smith, William.
- Smith, William Saumarez**  
*Poetry*  
Capernaum and Other Poems. Ed., with memoir, by his sisters. (Lond., Elliot Stock.) 1911.  
Published in England, prior to Smith's arrival in Australia: *Christian Self-Denial A Sermon in Verse* (1869), *Echoes of Sermons* (c. 1870), and *The Brazen Serpent or The Standard of Salvation* (1874). He was also the author of theological works.
- Smyth, F. A.**  
*Fiction*  
Letters to Mawabagoa from F. A. Smyth. (Melb., F. A. Smyth.) 1923.
- Smyth, K. Carew**  
*Poetry*  
An Appreciation: A Poem. (Brisb., Powell & Pughe.) 1916.
- Smyth, Marjorie Kane**  
*Poetry*  
Poems. (Amersham, Eng., Morland.) 1919.
- Smyth, Walter John**  
*Fiction*  
Trail of the Wildcat. (Syd., New Century Press.) 1945.
- Snazelle, G. H.** ("G. S. Edwards")  
*Fiction*  
El Jady: The Sailor of the Istar, by G. S. Edwards. (Lond., Farran.) 1893.  
Snazelleparilla. (Lond., Chatto & Windus.) 1898.
- "**Snell, Silas**". *See* Dyson, Edward.
- Snow, Stella**  
*Poetry*  
Fireside Poems. (Lismore, N.S.W., Northern Star.) 1930.
- So Long**: An Original Book for Everyone to Read . . . A Glimpse of the Past, Present, and Future, Dedicated to "White Australia" by a Fifty-three Years' Miner and Bushman in Australia. (Syd., McCarron, Stewart & Co.) 1908.
- Soden, C. C.**  
*Fiction*  
It's a Great Life. (Lond., Skeffington.) 1937.
- "**Sojourner**"  
*Fiction*  
Molly's Adelaide Letters. (Adel., Modern Printing Co.) 1905.
- Solace of Song, The.** *See* under La Trobe, John Antes.
- Soley, Agnes Rose** ("Rose de Boheme")  
*Poetry*  
The Call of the Blood and Other War Verses. (Syd., Lyceum Club.) 1914.  
Stray Chords. (Syd., Tyrrell's.) 1923.
- Solomon, John.** *See* Sidney, John.
- Solomon, K. M. H.** ("K.M.H.S.")  
*Poetry*  
Verses, by K.M.H.S. (Oxford, Holywell Press.) 1913.
- "**Solus**". *See* Paterson, Alice F.
- Some Australian Poets.** *See* under Sutherland, Alexander.
- Some Stories.** (Syd., New Century Press.) 1940.  
Stories from the *Lone Hand* by ten famous Australian writers.
- Somer, H. M.**  
*Fiction*  
Base Brands. Illust. (Syd., N.S.W. Bookstall.) 1912.
- "**Somerville, A.**". *See* Melrose, Alexander.
- Somerville, Phyllis**  
*Fiction*  
Not Only in Stone. (Syd., Angus & Robertson.) 1942.
- "**Somerville, Sescia**". *See* Lewin, Frances Sescadorowna.
- Somerville Best, J.** *See* Best, J. Somerville.
- Songs of Moral Re-armament.** (Adel., Hunkin, Ellis & King.) 1944.  
Anthology.
- Songs of Union.** *See* under Australasian Federation League of Victoria.
- Sonnet in Australasia, The.** *See* under Lavater, Louis.
- Sorensen, Jack**  
*Poetry*  
The Gun of Glindawor. (Perth.) 1932.  
The Lost Shanty. (Perth, R. S. Sampson Printing Co.) 1939.  
Collected Poems. (Perth, Service Printing Co.) 1950.

**Sorenson, Edward Sylvester**

*Fiction*

The Squatter's Ward. (Lond., Hurst & Blackett.) 1908.

Aust. ed. (Syd., N.S.W. Bookstall.) 1908.

Quinton's Rouseabout and Other Stories. (Melb., Lothian.) 1908.

Life in the Australian Backblocks. Illust. (Melb., Whitcombe & Tombs.) 1911.

Mainly informational, with some anecdotes.

Friends and Foes in the Australian Bush. Illust. (Lond., Melb., Whitcombe & Tombs.) 1914.

Chips and Splinters. (Syd., Judd Publ. Co.) 1919.

Comprises poems and short sketches.

Spotty the Bower Bird and Other Nature Stories: Life Histories of Australian Birds and Animals. Illust. (Melb., Whitcombe & Tombs.) 1921.

Includes six stories reprinted from *Friends and Foes in the Australian Bush* (1914).

Karaway, the Cockatoo and Other Nature Stories: Life Histories of Australian Birds and Animals. Illust. (Melb., Whitcombe & Tombs.) 1921.

Murty Brown. (Syd., States Publ. Co.) 1925.

Announced by the N.S.W. Bookstall Co., but not published: "The Mystery of Murrawang" and "The Rheas of Werriwang". Sorenson was born near Casino, New South Wales, in 1869. His education was fitted in with farm work during childhood, and from early manhood he led a roving life in the bush of New South Wales and Queensland, with varied occupations. He was a bird-lover and naturalist. Encouraged by Archibald, Sorenson contributed to the *Bulletin*. He died in 1939.

**Sothorn, John Russell**

*Poetry*

Zephyrus and Other Poems. (Melb., A. J. Smith.) 1862.

**Sotzenbach, Mrs M. E.**

*Fiction*

Down Kendall's Glen. Illust. (Syd., Modern Printing Works.) 1930.

**Souter, Charles Henry**

*Poetry*

Irish Lords and other Verses. (Syd., Bookfellow.) 1912.

2nd ed. (Adel., Hassell.) 1919.

To Many Ladies and Others. (Adel., Hassell.) 1917.

The Mallee Fire and Other Verses. (Syd., Angus & Robertson.) 1923.

The Lonely Rose and Other Verses. (Adel., Rigby.) 1935.

Charles Henry Souter was born in Aberdeen, Scotland, in 1864, and came to Sydney in 1879. He had several years of bush life, and returned to Aberdeen to graduate in medicine. After further residence in New South Wales and experience at sea he settled in a practice in South Australia. He died in 1944. His lyrics are

simple expressions of human relationships, or of things observed or cogitated, as with special originality in "The Mallee Root". The poem imagines the resurrection of the stump from earth and its sublimation into flame, and begins and ends as follows:

*I have been dead for many a year  
Beneath the kindly ground.  
And the green grass with shield and spear,  
And the gold grass in ripening ear  
Stood sentinel around.*

*The hand of the Lord untames me,  
The breath of the Lord inflames me;  
I fly to the Lord who claims me,  
And my soul—my—soul is fire!*

The title-poem of *The Mallee Fire and Other Verses* makes more homely use of a cognate theme in a bushman's comparison of mallee roots with other kinds of wood for fuel:

*They're tremenjus hard to kindle, tho', at first  
Like the friendship of the kind that comes to stay  
You can blow and blow until you burst,  
And when they won't, they won't burn, anyway!  
But when once they gets a start, tho' they make no  
showy flashes,  
Well, they'll serve you true and honest to the last  
pinch of the ashes.*

It is by his ballads that Souter is best known. He handles his bush themes with a more selective ability than is usual in verse of the kind, yet without loss of spontaneity. His "Irish Lords" (the name of a settler's property) is an outstanding example of fluent naturalness balanced with artistry. He has written also sea ballads. One of the longest is "The Lay of the Cutty Sark":

*And now she lies in Carrick Roads,  
The old flag at the fore!  
No longer will the Portugee  
Upon her decks be makin' free  
A-dressin' her in furrin modes  
She never should have wore.*

His sea-chanties have the same convincing naturalness.

**Souter, David Henry**

*Drama*

The Grey Kimona: The Libretto of an Operetta. Music by F. Wynne Jones. (Syd., W. Brooks.) 1902.

Staged by the Pollard Opera Company at Adelaide in 1909.

*Poetry*

Bush Babs: With Pictures. (Syd., Endeavour Press.) 1933.

Souter, an artist and journalist, was born at Aberdeen, Scotland, in 1862, and died at Sydney in 1935.

**South, Emilie King**

*Fiction*

Wet Clay. (South Melbourne, Popular Publications.) 1941.

**South Australian Annual: Australian Tales** by Well-known Writers, Christmas, 1887. Ed. by George E. Loyau. (Adel., W. Andrew.) 1887.

**South Australian Christmas Annual, 1881.** (Adel., Scrymgeour & Sons.) 1881.

Containing tales by Maude Jeanne Franc, G. E. Loyau and others.

**South Australian Literary Societies Union Year Book for 1888.** (Adel., T. S. Carey.) 1888.

**South Australian Native's Plaint: Lines Addressed to Mrs Grey, Lady of the Governor of South Australia on Her Majesty's Birthday, May 24, 1842.** (No imprint.) 189-.

Poetry, reprinted from the *South Australian Magazine*, vol. i, 1842.

**Southall, Ivan**

*Fiction*

**Out of the Dawn: Three Short Stories.** (No imprint.) n.d.

Author of *Meet Simon Black* (1950), an adventure book for boys.

**Southcote, Tansor**

*Fiction*

**By River and By Sea: An Australian Story.** (Adel., W. K. Thomas.) 1888.

**"Southern Cross" (1).** *See* Collings, Jesse.

**"Southern Cross" (2).** *See* Hill, Mrs E. E.

**Southern Euphrosyne and Australian Miscellany, The.** *See under* Nathan, Isaac.

**Southern Garland, A.** *See under* Stephens, A. G.

**Southern Stories, Poems and Paintings.** Introd. by Brian Fitzpatrick. (Melb., Dolphin Publications.) 1945.

**Southern Sunbeams.** *See under* Williams, Charles P.

**"Southerner"** (Margaret Le Grande Hawthorne Jamieson)

*Poetry*

**The Other Side and Various Verse.** (Hobart, distributed by Oldham, Beddome & Meredith.) 1946.

**Southwellian, The.** *See under* Grano, Paul L.

**Souvenir: Two Poems, "The Mersey in Summer"** by Constance S. Luttrell [and] "Two Records" by Clem Gray ("Daybreak"). (Hobart, Post print.) 1921.

First prize winners at Devonport Musical and Literary Competitions, 1921.

**Souvenir of All Nations Fair, Sydney Town Hall,** April, 1911. (Syd., Atkins, McQuilty.) 1911.  
Contributors include Dorothy F. McCrae, "Kodak" (E. O'Ferrall), and Ambrose Pratt. Illustrators include H. Weston, H. Julius, S. Ure Smith, C. Nuttall, and D. H. Souter.

**Spaull, George Thomas**

*Fiction*

**Where The Stars Are Born.** (Syd., W. Brooks.) 1943.

Author of school text-books.

**"Spear, Edwin N."** *See* Hobson, Edwin N.

**Spear, R. Clarke**

*Anthology*

**The Golden West: An Illustrated Annual.** (Perth, R. C. Spear.) 1906.

Includes original contributions in prose and verse, mainly by Western Australian writers. The 1909 issue includes poems by "Dryblower" (E. G. Murphy), articles by John Drayton, R. Clarke Spear, and Robert Kaleski, and "The Pearl and the Octopus", by A. G. Stephens.

**"Spence, Ainslie"** *See* Murphy, Ida Mary.

**Spence, Catherine Helen**

*Fiction*

**Clara Morison: A Tale of South Australia During the Gold Fever.** [Anon.] 2 vols. (Lond., Parker.) 1854.

The preface is by W. Bakewell, writing as "B". Another ed., in 1 vol. (Lond., Ward Lock.) 1862.

**Tender and True: A Colonial Tale.** [Anon.] 2 vols. (Lond., Smith, Elder.) 1856.

Another ed., in 1 vol. 1861.

**Mr Hogarth's Will.** 3 vols. (Lond., Bentley.) 1865.  
**The Author's Daughter.** 3 vols. (Lond., Bentley.) 1868.

*Poetry*

**Australian Spring.** (No imprint.) 1905.

A poem (sheet) from the *Register* of 1st November 1905.

Also author of *A Plea for Pure Democracy* (1859), *Some Aspects of South Australian Life* (1878), *The Laws We Live Under* (1880), *State Children in Australia* (1907), and *Catherine Helen Spence, an Autobiography* (1910). Editor of *Silver Wattle* (1879). According to the autobiography (p. 63), the authorship of *An Agnostic's Progress* (c. 1860-70) was admitted.

Catherine Helen Spence, the first Australian woman novelist, was born in Scotland on 31st October 1825. Her father brought his family to South Australia in 1839, and settled in a meagre way near Adelaide. At 17 years of age she became a governess, and was a teacher for some years. She early took an interest in public affairs, and in maturity became a social worker, journalist, and lecturer, active on behalf of the cause of destitute children, proportional representation, woman's suffrage, and the beginnings of Australian unionism. She died on 3rd April 1910. The subordination of her creative writing to various aspects of reform accounts for her small output of imaginative work and explains the introduction of such matters into her novels often to their

detriment as stories. An account of her is provided in *Catherine Helen Spence: A study and appreciation* (1937), by Jeanne F. Young.

**Spence, Joseph Vincent**

*Poetry*

Tick and No-tick. (Victor Harbour, S.A., the author.) 1932.

**Spencer, Colleen Hope**

*Poetry*

Happiness. (Roma, Qld, the author.) 1947.

On Life's Highway, by Hope Spencer. (Roma, Qld.) 1948.

Compiled *Roma Souvenir Booklet* (2nd ed. 1946).

**Spencer, Mary.** See Lang, Mary.

**Spencer, Thomas Edward**

*Fiction*

Published by N.S.W. Bookstall Co., Sydney:

The Surprising Adventures of Mrs Bridget McSweeney. Illust. 1906.

A Spring Cleaning and Other Stories by Mrs Bridget McSweeney. Illust. 1908.

First published in 1906 with verses under the title *How McDougall Topped the Score and Other Verses and Sketches*.

The Haunted Shanty and Other Stories. 1910.

That Droll Lady: Being Further Adventures of Mrs Bridget McSweeney. Illust. by Lionel Lindsay. 1911.

Bindawalla: An Australian Story. 1912.

Several other editions.

A poem, "Moods of the Bush" (*Budgerie Ballads*, 1908, reprinted as *Why Doherty Died*, 1910) prefaced *Bindawalla*.

*Poetry*

How McDougall Topped the Score and Other Verses and Sketches. 1906.

Prose and verse. Contains "Reflections of Mrs Bridget McSweeney". The prose and verse sections were separately published by the N.S.W. Bookstall Co. in 1908, the McSweeney sketches (commencing with p. 179) being entitled *A Spring Cleaning and Other Stories*.

*Budgerie Ballads*. 1908.

*Why Doherty Died*. 1910.

This work is a reprint of *Budgerie Ballads*.

Spencer's humorous verses have long been popular for public recitation. Born in London in 1845, he arrived in Australia when 18 years of age, but soon afterwards returned to England. He returned to Australia in 1875. He died in 1910.

**Spencer-Browne, Reginald**

*Fiction*

Romances of the Goldfield and Bush. (Lond., Gordon & Gotch.) 1890.

*Poetry*

Shadow and Shine. (Deniliquin, N.S.W., Times.) 1874.

The Last Ride. (Albury, N.S.W., Albury Banner.) 1875.

"A Sea-Gull in Shore" quoted in Sladen's *Australian Poets, 1788-1888*. Spencer-Browne also wrote *A Journalist's Memories* (1927). He was sometime associate-editor of the *Brisbane Courier*. He died in 1943.

**Spender, Jean Maud** (Mrs P. C. Spender, née Henderson)

*Fiction*

The Charge is Murder. (Syd., Dymock's.) 1933.

Death Comes in the Night. (Lond., Eyre & Spottiswoode.) 1938.

Full Moon for Murder. (Lond., Evans.) 1948.

**Spielvogel, Nathan Frederick**

*Fiction*

The Cocky Farmer. (Melb., G. Robertson.) 1907. Sketches of School life and farming at Sale, Stawell, and the Wimmera district. Another ed. 1914.

Old Eko's Note Book. (Syd., Angus & Robertson.) 1930.

4th ed. 1932.

*Poetry*

Our Gum Trees and Other Verses. (Melb., D. W. Paterson.) 1913.

Another ed. (Melb., Bread & Cheese Club.) 1943.

Spielvogel is also the author of *A Gumsucker on the Tramp* (1905; 4th ed. 1911), *The Gumsucker at Home* (1913), *The Affair at Eureka* (1928), *History of Ballarat* (1935), and *The Call of the Wandering Jew* (1940). For private circulation: *History of the Ballarat Hebrew Congregation* (1926) and *History of the Ballarat Mechanics Institute* (1929). Spielvogel was born at Ballarat in 1874. He was head teacher at Dana Street School, Ballarat, and retired in 1938. He contributed short stories and sketches to the *Lone Hand*, the *Bulletin*, and other papers.

**Spittal, Etheldred.** See Waddy, Etheldred.

**Spotswood, Christopher**

*Fiction*

Voyage of Will Rogers to the South Pole. Ed. by C. Spotswood. (Launceston, Examiner.) 1888.

**Sprent, Mabel** (Mrs Norman Taylor)

*Fiction*

Love's Apprenticeship. (Lond., Methuen.) 1913.

**Spriggins, Florence.** See under *Five Plays*.

**Springer, Norman**

*Fiction*

The Dark River. (Lond., Murray.) 1929.

**Springthorpe, John William**

*Anthology*

In Memoriam: Verses in Memory of Annie Constance Springthorpe. Illust. by John Longstaff. Compiled by John William Springthorpe. (Melb., no imprint.) 1897.

*Drama*

War's Awakenings, Wise and Otherwise: A Tragedy in a Prologue, Three Acts and an Epilogue, by a Digger [i.e., John William Springthorpe.] (Melb., the author; printed by J. L. Anderson & Sons, South Melb.) 1932.

**Sproule, Mrs Mary B.**

*Essays*

Gatherings of a Grandmother During Seventy Years' Residence in Australia. (Melb., Arbuckle, Waddell.) 1928.

*Fiction*

In the 'Seventies and 'Eighties. (Melb., Arbuckle, Waddell.) 1930.

Includes a story, "A Rich Contralto".

**"Squatter of Australia Felix, A"**

*Poetry*

Rhymes of My Leisure, or Attempts at Versification. (Lond., Bentley.) 1847.

**Squibs and Crackers.** *See under* "Arcanum Scribendo".

**Squires, Don S. Amu** ("Don Westcroy")

*Poetry*

Songs for Soldiers, by Don Westcroy. (Adel., Cork.) 1949.

**Stable, Jeremiah Joseph**

*Anthology*

The Bond of Poetry: A Book of Verse for Australasian Schools. Ed. by J. J. Stable. (Lond., Oxford University Press.) 1924.

In addition to English authors the following Australians are included: A. H. Adams, Barcroft Boake, Marcus Clarke, M. H. Foott, A. L. Gordon, T. Heney, H. Kendall, H. Lawson, D. Mackellar, B. O'Dowd, W. H. Ogilvie, "Banjo" Paterson, R. Quinn, D. H. Souter, A. G. Stephens, W. C. Wentworth, Alice Werner, and D. McKee Wright.

Notes on *The Bond of Poetry*, ed. by G. C. Whitney, 1930.

A Book of Queensland Verse. Chosen by J. J. Stable and A. E. M. Kirwood. With critical introd. by Stable and biog. notes by Kirwood. (Brisb., Queensland Book Depot.) 1924.

Published in connection with the Brisbane centenary celebrations.

The High Road of Australian Verse: An Anthology for Australian Schools. Ed., with introd., by J. J. Stable. (Lond., Oxford University Press.) 1929.

Stable was born at Gawler, South Australia, in 1883 and educated at the College de Geneve, Switzerland. He graduated from Cambridge (Emmanuel College), in 1905. He was appointed lecturer in English, French, and German at the University of Queensland, and from 1923 was Professor of English Language and Literature. He served in the first world war as an intelligence and censor officer. He edited *The Australian Students' Shakespeare*.

**Staines, Jane Sarah.** *See* Doudy, Jane Sarah.

**"Standby".** *See* Porteous, Richard Sydney.

**Staniforth, Amy Susanna**

*Poetry*

Australia and Other Poems. (Melb., Wilson & Mackinnon.) 1863.

The poem "Australia", of 40 pages, was written in the author's 76th year.

**Stanley, Effie** (Miss Tilney)

*Fiction*

The Wilmots: A South Australian Story, by Effie Stanley, Miss Tilney. (Lond., Elliot, Stock.) 1877.

**Stanley, Millicent Preston** (Mrs Crawford Vaughan)

*Essays*

My Daily Message: Brief Messages Conveying a Simple Yet Sufficient Philosophy of Life. (Syd., Cornstalk.) 1926-7.

**"Stanley, Serena Livingstone-".** *See* Lindsay, Joan.

**Stanley, Tas., Reading Room Committee**

*Anthology*

Annual Literary Competitions in Poetry, Tales and Riddles, 4th-6th. (Stanley, Tas.) 1875-7.

**Starke, Andrew**

*Fiction*

Square Shooting Bar-keep. (Syd., Transport Publ. Co.) 1947.

**Starkey, E. A.** *See* Henty, Evelyn A.

**Starling, C. M. M.** *See* Fuller, C. M. M.

**Starr, Joyce Owen**

*Fiction*

Hum, of the Forest: An Australian Fairy Story. (Melb., Vidler.) 1931.

**Stead, Christina**

*Fiction*

The Salzburg Tales. (Lond., Davies.) 1934.

U.S.A. ed. (N.Y., Appleton.) 1934.  
Canadian ed. (Toronto, Ryerson.) 1934.  
Another ed. 1937.

Seven Poor Men of Sydney. (Lond., Davies.) 1934.

U.S.A. ed. (N.Y., Appleton.) 1935.  
Cheaper Engl. ed. (Lond., Davies.) 1937.

The Beauties and Furies. (Lond., Davies.) 1936.

U.S.A. ed. (N.Y., Appleton.) 1936.  
Canadian ed. (Toronto, Ryerson.) 1936.  
Another ed. 1938.

House of all Nations. (N.Y., Simon & Schuster; Toronto, Musson.) 1938.

Engl. ed., entitled *The Revolving Hive*. (Lond., Davies.) 1938.

The Man Who Loved Children. (N.Y., Simon & Schuster; Toronto, Musson.) 1940.

Engl. ed. (Lond., Davies.) 1941.



For Love Alone. (N.Y., Harcourt, Brace; Toronto, McLeod.) 1944.  
Engl. ed. (Lond., Davies.) 1945.

Letty Fox, Her Luck. (N.Y., Harcourt, Brace; Toronto, McLeod.) 1946.  
Engl. ed. (Lond., Davies.) 1947.

A Little Tea, a Little Chat. (N.Y., Harcourt, Brace; Toronto, McLeod.) 1948.

Edited, with William Blake, a story anthology, *Modern Women in Love* (1945; other editions 1946, 1947).

Christina Ellen Stead, daughter of David George Stead, author of authoritative works on Australian fisheries, was born at Rockdale, New South Wales, on 17th July 1902. She was for a time a school-teacher, then demonstrator in Psychology at the University of Sydney. In 1928 she went to London, then lived for some years in Paris, working as a clerk for mercantile and banking houses, and travelling Europe extensively at intervals. A visit to the United States of America in 1935 was followed by a period in Spain. She returned to the United States in 1937 and has since resided there, having married William James Blech, a banker and broker who has published novels under the pen-name of William Blake. Her association with Australia is thus incidental to her career abroad.

*Seven Poor Men of Sydney* is the only one of the author's books with the action wholly in Australia, though the references to the locale are overlaid by her intellectual grotesquerie. This has an effect something like the searchlights which, in the opening description of Fisherman's Bay (the name given in the book to Watson's Bay) "sweep over the bay all night, lighting bedrooms and the china on dressers, discoloring the foliage and making seagulls fly". The seven men are the subject of some such phantasmagorical illumination, displaying their characters in a special intense light, which searches through a darkness of inner meanings. The seven are, in the order of the author's list at the beginning of the book, Joseph Baguenault, humble and hopeless, who, however, in the end can say, "They are all throwing fits and I am calm, a dummy, but calm", so that the lesson seems to be that only by a rather contemptible acquiescence is life made tolerable; Tom Withers, described by the girl, Catherine Baguenault as "always scrapping, never satisfied, and always got a complaint. And a regular, er, er, what's the name?—Munchausen. The tales he tells!"; Baruch Mendelssohn, born in and finally returning to America, intelligently loquacious and the most realistically astute of them all; Gregory Chamberlain, owner of the printing works where the preceding three are employed, but unable to pay them their wages, and losing his business at last through incompetence; Michael Baguenault, cousin of Joseph, described by the author as "a ne'er-do-well", who says of himself, "My destiny is stronger towards unreality than towards life," and whose end is suicide; Tom Winter, a communist, who believes that

"Australia, this waste and sleepin' land, whose volcanoes died and whose rivers dried up millenniums ago, is on the edge of a social volcano"; Kol Blount, a paralysed youth, who describes himself as living "with a salutary despair", and who explains his regard for Michael by asking, "What is more unfathomable than a simple man?". Other characters are Joseph's parents and Michael's; Fulke Folliot, a moneyed rebel, and his similarly smooth wife, Marion; Michael's sister, Catherine, also a revolutionary, "a nun in reverse"; and Montague, a dilettante opportunist. There is no progressive story beyond a connection of contacts and incidents, and no relief, except casual irony, to the tortuous elaboration of hopelessness in which the characters are involved, but there are many arresting passages, with the whole keyed to a kind of perverse poetry, suggestive of Kol Blount's idea that "a strong passion moves in chaos and associates with death, its foot goes among hermits and ravens".

*For Love Alone* is the only other of Christina Stead's novels connected with Australia. The earlier part, with its action radiating from the home of Teresa Watkins near Sydney Harbour, elaborates the environment in which *Seven Poor Men of Sydney* opens, and even repeats some descriptive passages of the earlier book; but when the girl meets Jonathan Crow her family background recedes, and the story concerns her absorption with him. He is a poor university student, embittered by the privations of a sordid upbringing, and imbued with a base but intelligent casuistry. He has won a scholarship taking him to London, and his warily experimental, cold dalliance prompts her, after a period of pitiful economy for the purpose, to follow him there. Theresa, led in adolescence by "love of love" to books ranging from Ovid to the sex-psychologists, finds in literature an enrichment of sensuality by imagination such as takes place in her own mind—"her world existed and was recognized by men. Why not by women? She found nothing in the few works of women she could find that was what they must have felt. . . . It was a country from which she, a born citizen, was exiled. She struggled towards it." The story measures her progress, which until almost the end is chaste. The inconclusive deception and distress she endures through Crow ends when she gives him up to live with her employer, James Quick. The author here, as in *Seven Poor Men of Sydney*, pursues her intense psychological exploration, but with a more unifying continuity. The outcome is perhaps superficially but not fundamentally a happy ending. Teresa has spent a week-end away from Quick with Harry Girtton, one of his companions, and she says to him, "I don't think chastity and monogamy and all that is necessary, but somehow—I don't want you to think I love you less." The book ends with the innuendo that love will ever demand new satisfactions, as with Girtton,

and the old immolation, as in her experience with Jonathon Crow.

Experiment in love is a prominent motif in two other books, *The Beauties and Furies* and *Letty Fox, Her Luck*. The former is a Parisian story in which Elvira Western, childless wife of an English doctor, leaves him for a younger lover, Oliver Fenton, with whom she lives in a circle of rather bizarre acquaintances, notable among whom is the fantastic Marpurgo, a lace dealer. She seeks to know whether by "being curious, analysing, being objective, even in love, and I am, I could get any new experiences". The action of *Letty Fox, Her Luck*, takes place in New York, and its style has touches of the American manner which the author calls its "flip vocabulary". The earlier chapters, on a plan similar to that of *For Love Alone*, expansively present Letty's girlhood in her family circle, until, though still resorting to it, she strikes out for herself, and then the book becomes a sharp contemplative record of her many love affairs, in which she figures as a kind of female rake, though she says, "In my heart I hoped always for the great love and the settled fate from which I need never look outwards." At the very end she attains, if not just that, a compromise in the prospect of her marriage with Bill van Week, when they both renounce the profligacy which, the book would seem to suggest, is a general condition of the city people portrayed.

*The Man Who Loved Children*, also in an American setting, has for its central theme the marriage of Sam and Henrietta Pollitt, in which, with the ties of a family of six, she acutely realizes the defeat of her ideals. The children are an audience for Sam's glib ideas of universal goodwill, while he irresponsibly neglects the essential welfare of the household. Henrietta's inward and outward degradation, aggravated by his fatuous but oblivious blandness, leads her to attack him in words of extreme vituperation. He loses the somewhat negligible but necessary employment obtained through the influence of her father, and the family has to move from a spacious house, derived from her people, to a poorer quarter, and her consuming chagrin ends in suicide. The doubts of the children regarding their father, despite his suave loquacity, are typified then in Louie (his daughter by a previous marriage) when, disturbed by his smug condemnation of his wife's rash deed, she at last leaves home.

*House of All Nations*, a novel of nearly 800 pages, is a story of international finance, represented by a French banking company, whose fraudulent operations end in a crash. The head of it is Jules Bertillon, "a robber by instinct, sharpshooter of commerce by career". The profuse and populous action typifies an entirely soulless commerce and its corrupting ramifications in a social and political life lavishly displayed.

In *The Salzburg Tales* a number of people who have come from different countries to see a performance of the miracle play, *Everyman*, are

gathered together and each in turn tells a story for the entertainment of the others. An American critic, Clifton Fadiman, in selecting for his anthology, *Reading I Have Liked*, the forty pages of introductory matter of *The Salzburg Tales*, says, "For wit, fancy, variety, light-brushwork satire, and almost offensive polish, these miniature novels are inimitable." Those qualities, deepened by a more intimate feeling in Christina Stead's other books, have the occasional defect of rhetorical excess, but this is prevented from becoming mere decoration by the flow and sweep of ideas, representing what one of her characters calls "an understanding of the muscles and nerves of the world", which she sometimes exhibits with almost lacerating satire.

**Stedman, William Nathan**

*Poetry*

What Might Have Been: Ballads and Poems for Reading and Reciting. (Syd., Stedman & Williams.) 1912.

**Steel, H. Peden**

*Poetry*

A Crown of Wattle. (Syd., Angus & Robertson.) 1888.

**Steele Rudd's Christmas Annual**, 1917-23. (Brisbane.) 1917-23.

Includes contributions by Steele Rudd, Randolph Bedford, Bert Mudge, W. H. Ogilvie, D. McK. Wright, W. T. Goodge, Mabel Forrest, E. Dyson, Francis Kenna, and A. Bayldon.

**Steer, Myra Emmaline**

*Poetry*

My "Pin-up" Man and Other Poems. (Gympie, Qld, the author.) 1945.

**Stennett, C. Zoreb**

*Poetry*

The Dratted Young Flarehound. (Syd., the author.) 1937.

The Little Dog Went Too. (Syd., the author.) 1937.

**Stenz, W. F.**

*Poetry*

Songs from the Bush. (Syd., Batson & Co.) 1890.

Echoes from the Bush. (Syd., Murray & Co.) 1897.

**Stephen, Adrian Consett**

*Drama*

Four Plays. Foreword by E. R. Holme. (Syd., W. C. Penfold.) 1918.

The Plays are *Futurity*, *Echoes*, *The Victor*, and *Anchored*. Stories, Burlesque, etc. (Syd., W. C. Penfold.) 1918.

Includes a play, *Soul and Suffragette, or How We Lost the Great Hall*.

Adrian Consett Stephen was an arts graduate of the University of Sydney, the Dramatic Society of which staged some of his work. He died on active service in France during the first world war.

**Stephen, Harold Wilberforce Hindmarsh**

*Anthology*

Our Exhibition Annual. Ed. by H. W. H. Stephen. (Syd., J. J. Moore.) 1878.

Consists of tales, sketches, poetry, etc. Contributors include H. W. H. Stephen, Henry Kendall, J. O'Byrne, P. J. Holdsworth, G. G. McCrae, G. H. Gibson, J. Shaw, P. L. Murray, and H. Halloran.

Fizz, Home-made for Christmas Use: Tales, Poetry, etc. (Syd., G. Robertson.) 1881.

Contributors include H. W. H. Stephen, A. Holder, H. Halloran, P. J. Holdsworth, William Forster, R. Thatcher, G. G. McCrae, W. H. H. Yarrington, P. L. Murray, J. Shaw, E. L. Scott, and Henry Kendall.

Our Christmas Budget: A Collection of Tales, Sketches, in Prose and Verse. Edited by Harold Stephen and Grosvenor Bunster. With contributions from R. Thatcher and F. S. Wilson. Illust. by M. Scott and other artists. (Syd., J. Ferguson.) 1872.

Stephen has three stories, Bunster three stories and poems, Fred S. Wilson a story and a poem, and Thatcher a story.

*Fiction*

The Golden Yankee: A Tale of Life and Adventure on the Diggings: [added] Uncle Gabriel's Legacy, or Wanted a Wife. (Syd., J. J. Moore.) 1877.

Another ed. 1878, which omits "Uncle Gabriel's Legacy" from the title page.

Saved by a Ring: An Australian Story. (Syd., J. J. Moore.) n.d.

Lily's Fortune: A Tale of the Early Days of Forest Creek, Castlemaine. (Syd., Edwards Dunlop.) 1886.

Includes another short tale, entitled "The New Editor: An Episode in the History of Warren's Gulch, California". Title page has "Author of 'Saved by a Ring', 'The Palace Intrigue'", etc.

Stephen was also editor of and contributor to annuals and miscellanies, and author of a pamphlet, *Vagabonds and Their Dupes* (1879), to which Julian Thomas replied with *Mediums and Their Dupes* (1879). Stephen wrote an account of his father's romantic life and work, *George Milner Stephen and His Marvelous Cures* (Syd., 188-). He was born at Penzance, Cornwall, in 1841 and educated at Melbourne and in Germany. Sometime editor of the *Sydney Punch*. He died in 1889.

**Stephens, A. G.**

*Anthology*

A Southern Garland: Ed. by A. G. Stephens. (Syd., Bulletin Newspaper Co.) 1904.

Collected reprint of a series of *Bulletin* booklets. The authors are R. Quinn, J. Hebblethwaite, Louise Mack, H. Church, and B. O'Dowd.

*Criticism*

The Red Pagan. (Syd., Bulletin Newspaper Co.) 1904.

Victor Daley: A Biographical and Critical Notice. (Syd., Bulletin Newspaper Co.) 1905.

Evenings with Australian Authors. (Syd.) 1914.

Syllabus of lectures.

Henry Kendall: A Critical Review for the Use of Schools. (Syd., Bookfellow.) 1928.

Chris Brennan: A Monograph. (Syd., Bookfellow.) 1933.

*Drama*

Capturing the Bushrangers: A short Play for schoolboys, in Three Scenes. (Syd., Websdale, Shoosmith.) 1924.

The Australian Flower Masque. (Syd., Websdale, Shoosmith.) 1924.

*Fiction*

Bill's Ideas. Illust. by Harry Julius, Mick Paul and Hugh Maclean. (Syd., N.S.W. Bookstall.) 1913.

*With Albert Dorrington:*

The Lady Calphurnia Royal. (Lond., Mills & Boon.) 1909.

Another ed. 1910.

American ed., entitled *Our Lady of Darkness*. 1910.

English editions, entitled *Our Lady of Darkness*. (Lond., Wright & Brown.) 1931, 1932.

*Poetry*

Oblation. Illust. by Norman Lindsay. (Syd., no imprint; printed by Websdale, Shoosmith.) 1902.

Variants as to paper, etcetera, in the issue of this work are shown in two identical specimen volumes containing three different examples of it. One of these volumes is in the Public Library of Victoria.

The Pearl and the Octopus, and Other Exercises in Prose and Verse. (Melb., G. Robertson.) 1911.

An Australian National Anthem. Words and Music by A. G. Stephens, arranged for piano by E. Truman. (Syd., Bookfellow.) 1915.

Souvenir of France's Day. (Syd., no imprint.) 1917.

The Wild Colonial Girl. (Syd., Bookfellow.) 1917.

Along the Castlereagh. (Syd., Websdale, Shoosmith.) 1924.

Commemorative Ode for the Opening of Parliament at Canberra, Australia, May 9, 1927. (Syd., Edgar & Bragg.) 1927.

The Green and the Grey and the Red. (Syd., Worker.) 1928.

In Praise of Aussie Girls, by Gower Stephens. (Syd., H. Murray.) 1931.

Library of Parliament, N.S.W. (Syd., H. Murray.) 1931.

Also author of *Why North Queensland Wants Separation* (1893), *The Griffilwraith* (1893), *History of the Dean Case* (1894), *The Suffield Case* (trial and comments) (1897), *J. C. Williamson's Life Story* (1907), *Interviews* (1921), and *Woodcuts* (1923). A bibliography of Stephens by George Mackaness appeared in *Manuscripts*, No. 10 (1934). A lecture, "The Life and Works of A. G. Stephens", by P. R. Stephensen, was published by the author in 1940.

Alfred George Stephens was born at Toowoomba, Queensland, on 28th August 1865 and educated at the grammar school there. At the age of 15 he was apprenticed to the printing trade in the office of the *Toowoomba Chronicle*, and later to a Sydney printer and bookbinder. Returning to Queensland in 1889 he became editor of the *Gympie Miner*, but within

a year or two, in Brisbane again, he was sub-editor of the *Boomerang*, a radical weekly which had been founded by William Lane. Its difficulties in paying its staff obliged Stephens in 1891 to leave it, and he became editor and part owner of a Cairns newspaper, the *Argus*. In 1893 he travelled to and across America, thence to Great Britain and France. He recorded his impressions abroad in *A Queenslander's Travel Notes* (1894). In response to an offer from J. F. Archibald he left journalistic work in London, and returning to Australia in January 1894 joined the staff of the *Sydney Bulletin* as sub-editor. His influence grew quickly, and in 1896 he instituted the Red Page—the special literary portion of the journal printed on the inside of the front cover. He remained on the *Bulletin* staff, with a second visit to Europe in 1902, until 1906. Thereafter, except for a brief period in New Zealand as leader-writer for the *Wellington Post*, he lived in Sydney, subsisting somewhat precariously by freelance writing and as a literary agent. He visited Melbourne in 1914 and gave a course of four lectures on Australian poets. In 1907 he revived as a weekly the *Book-fellow*, a literary magazine of which he had brought out five numbers in 1899. It lasted—though with variations of title and format and not continuously—until 1925. Stephens died at Sydney on 15th April 1933, survived by a widow and two sons and four daughters. His importance cannot be measured by his books. To Archibald's editorial enterprise in attracting to the *Bulletin* the vital Australian writing of the time, Stephens, in complete affinity with the radical and national policy of the journal, added his well-informed literary discrimination, while Archibald, as he said to Stephens in after years, had the sense to leave him alone. A later scrutiny can find, as in the case of any critic, grounds for disputing some of his judgments, and can perhaps detect prejudices; but by his vigorous encouragement of an Australian strain of writing, while at the same time taking account of contemporary European tendencies and invoking universal values with courageous severity when that was called for, he became the first apostle of Australian letters, and there has been none of such importance since. His influence is attested by his connection—either by encouragement, criticism, or publication—with almost all Australian writers of the time whose names are remembered. *The Red Pagan*, as the title indicates, consists mainly of articles reprinted from the *Bulletin*. Vance Palmer, in compiling *A. G. Stephens: His Life and Work* (1941), selected mainly, as the best means of representing Stephens's achievement, criticisms of Australian writing, leaving "the way to a fuller collection of his essays still open. . . . They cannot be considered, these notes," continues Palmer, "as his final judgment on this writer or that; they are the sparks his mind threw out in the heat and energy of the moment; but how they light up the work that produced them, how potent they are in kindling

fire still!" Stephens's own output as a creative writer was neither large nor eminent. He spoke of his poetry as "quite good rhetorical verse", and it has no rarer essence. The novel in which he collaborated with Albert Dornington is in no way specially noteworthy. *Bill's Ideas* consists of a variety of reflections expressed in the vernacular of a Sydney larrikin.

#### Stephens, E. W.

##### Poetry

A Small Selection of Original Hymns for the Use of Christians, intended as a commencement of a larger collection, etc. (Adel., D. Gall.) 1859.

Three Years in Melbourne, or Letters to My Daughter at Home. (Melb., the author.) 1859.

"Stephens, Gower". See Stephens, A. G.

#### Stephens, James Brunton

##### Drama

Fayette, or Bush Revels: An Original Australian Comic Opera in Three Acts. Music by G. B. Allen, Mus.B., Oxon. (Brisb., Watson, Ferguson.) 1892.

##### Fiction

A Hundred Pounds. [Added, Bailed Up With a Whitewash Brush.] (Melb., S. Mullen.) 1876. Another ed. (Melb., Cole.) 1897.

##### Poetry

Convict Once: A Poem. (Lond., Macmillan.) 1871.

The Godolphin Arabian: The Story of a Horse. (Brisb., Watson & Co.; Lond., Sampson Low.) 1873. 2nd Aust. ed., 1894.

The Black Gin and Other Poems. (Melb., G. Robertson.) 1873.

Mute Discourse: A Poem. (Brisb., Watson, Ferguson.) 1878.

Marsupial Bill, or The Bad Boy, the Good Dog, and the Old Man Kangaroo. Illust. (Brisb., Gordon & Gotch.) 1879.

Miscellaneous Poems. (Brisb., Watson, Ferguson.) 1880.

Engl. ed., without errata slip. (Lond., Macmillan.) 1880.

Convict Once and Other Poems. (Melb., G. Robertson.) 1885. Another ed. 1888.

The Poetical Works of Brunton Stephens. (Syd., G. Robertson.) 1902.

Collected edition.

Another ed. (Syd., Angus & Robertson.) 1912.

Another ed. (Syd., Cornstalk.) 1925.

My Chinese Cook and Other Humorous Verses. (Melb., Cole.) 1902. (Commonwealth Series.)

Another ed., reprint of portion of 1902 ed. (Syd., G. Robertson.) 1907.

Referred to in Kellow's *Queensland Poets* (1930). Other details in Serle's *Bibliography*.

James Brunton Stephens was born at Borrowstowness, near Edinburgh, Scotland, on 17th June 1835, and was educated at Edinburgh University. In 1857 he went abroad as a tutor with his pupil, and travelled in Europe, Egypt and Palestine. Returning in 1860, he taught for about six years in Greenock Academy and Kilbain Academy, and during this period wrote verses and two novels, *Rutson Morley*, and *Virtue Le Moyne*. In 1866 he came to Queensland, did some private teaching in Brisbane, and became tutor to the children of a squatter in the Logan River district. Then followed some years as a master in government schools. In 1883 he obtained an appointment in the Chief Secretary's Office, and eventually became Under-Secretary, a position which he held until his death on 29th June 1902, at the age of 67.

Stephens's principal work is the long poem, "Convict Once", a narrative told in the first person by a beautiful and intelligent woman, who, released after serving a sentence of seven years for a felony, assumes the name of Magdalen Power, and becomes governess to a squatter's three daughters:

*Hyacinth, Lily, and Violet—pleasant conceit of  
their christening:  
Hyacinth, darkly embowered in the riches of  
clustering curls;  
Slenderly delicate Lily, a lily transfigured and  
glistening;  
Violet, lowly and meek, yet the joy of my garland  
of girls.*

Her acceptance of this discreet and calm life soon gives way to the recognition that she "was not moulded for peace, or the dreamless repose of assurance". Mingled vanity, resentment and passion cause her to contrive the separation of Hyacinth from her lover and to win him for herself. The mother of the girls dies, and Magdalen ponders the mystery:

*This is the riddle of Death: while she lived, no  
such reverent seeming  
Silkened our ways. She is dead, and we whisper  
and weep;  
As if our delicate walking would rhyme with the  
peace of her dreaming,  
As if the music of whispers would deepen the hush  
of her sleep.*

Brooding over her treachery, she imagines that perhaps the mother's spirit exists with knowledge of the wrong Magdalen has done to her daughter. The exploring sensitivity of her mind drives her to the thought of expiation in suicide. She goes out into a storm and is struck down by a falling tree. She is taken back to the homestead, and there is a rather contrived reunion of Hyacinth and her lover before Magdalen dies repentant.

A. G. Stephens criticizes "the bald prose rhythm of what purports to be regular dactylic verses", but hardly allows for the ordinary exigencies of narrative verse. Among the more

lyrical passages are some stanzas which, despite their abstract tone, suggest the spirit of the bush:

*Vastness of verdurous solitude, forest complexity  
boundless,  
Where is no stir save the fall of a leaf, or the wave  
of a wing:  
Lone sunny regions where virginal Nature roams  
ceaseless and soundless,  
Rich with the richness of summer, yet fresh with  
the freshness of spring.*

There is a description of a summer night, beginning,

*Out on the orb-studded night, and the crescent  
effulgence of Dian;  
Out on the far-gleaming star-dust that marks  
where the angels have trod;  
Out on the gem-pointed Cross, and the glittering  
pomp of Orion,  
Flaming in measureless azure, the coronal jewels  
of God.*

Stephens's other serious verse is represented most notably by his prophetically patriotic "The Dominion of Australia". He also wrote humorous verse. The facetious element in "The Godolphin Arabian: The Story of a Horse" puts it into that category. Others which became popular were "My Chinese Cook" and its sequel, and the rather merciless lines "To a Black Gin". Less broadly he makes fun of "The Courtship of the Future" and "The Power of Science", the latter telling how "I won my Gwendoline, my vertebrate congener".

Stephens, Mary Ann Sibella. *See* Riddell, Mary Ann Sibella.

Stephens, W. H.

*Poetry*

Imperial Camp Songs and Recitations of the War of 1914. (Cairo, Whitehead, Morris.) 1915.

Fighting and Fears of 1915. (Cairo, Nile Mission Press.) 1915.

On the All Red Trail. (Cairo, Nile Mission Press.) 1916.

It is doubtful whether Stephens was an Australian author. Recorded in Serle's *Bibliography*.

Stephens, William John

*Drama*

The Fatal Ambition: Being an Adaptation of Macbeth to the Service of the Young. (Syd., F. Cunninghame.) 1876.

Stephensen, P. R.

*Criticism*

The Foundations of Culture in Australia: An Essay Towards National Self Respect. (Gordon, N.S.W., W. J. Miles.) 1936.

The Life and Works of A. G. Stephens ("The Bookfellow"): A Lecture Delivered to the Fellowship of Australian Writers, Sydney; 10th March 1940. (Syd., the author.) 1940.

#### Fiction

The Bushwhackers: Sketches of Life in the Australian Outback. (Lond., Mandrake Press.) 1929.

Percival Reginald Stephensen was born at Biggenden, Queensland, in 1901. He graduated B.A. at the University of Queensland, was Queensland Rhodes Scholar in 1924, and took the B.A. degree with honours at Oxford. He became manager successively of the Fanfrolico Press and of the Mandrake Press, joint editor with Jack Lindsay of *London Aphrodite*, and after his return to Australia was managing director of the Endeavour Press in Sydney (1932-3). He wrote prose and verse accompanying collections of satirical drawings, namely, *The Sink of Solitude* (1928), *Policeman of the Lord* (1928), and *The Well of Sleevelessness: A Tale for the Least of These Little Ones* (1929), all issued in London by the Sophistocles Press. In July 1935 he issued a magazine, the *Australian Mercury*, which did not continue. It contained an instalment of *The Foundations of Culture in Australia*, which is a lively repudiation of influences from overseas condemned as excessive, on the basis of "the thesis that cultures are created locally, and that every contribution to world culture (even in a future world-political-and-economic unit) must be instinct with the colour of its place of origin". Stephensen's published works include *The Legend of Aleister Crowley* (1930), *The Life Story of Harry Buckland, Master of Hounds* (1931), and jointly with W. Hyden, *Pavlova* (1931).

#### Stephenson, Edward Rigby

##### Essays

Essays and Miscellaneous Pieces. Preface by Charles Todd. (Adel., Andrews, Thomas & Clark.) 1865.

Contains some verse, also prize essay (St Peter's College, 1864) on "Difficulties of Colonization in the Northern Territory".

#### Steven, Alexander Gordon

##### Poetry

The Witchery of Earth. (Melb., G. Robertson.) 1911.

Wind on the Wold. (Lond., Goschen.) 1914.

Poems. (Malvern, Melb., McKellar Press.) 1918.

Revolt. (Malvern, Melb., McKellar Press.) 1919.

Lures. (Malvern, Melb., McKellar Press.) 1923.

Collected Poems. Poem and foreword by Hugh McCrae. (Melb., Vidler.) 1925.

With biographical sketch by his sister, Hilda Steven.

Born in London in 1865; came to Australia in infancy. Studied medicine at Melbourne University, but gave up the course when his health failed. Died 1923.

#### Steven, Hilda A.

##### Poetry

Lyrics. (Malvern, Melb., McKellar Press.) 1916.

#### Stevens, Bertram

##### Anthology

An Anthology of Australian Verse. Ed., with an introd. and biographical notes, by Bertram Stevens. (Syd., Angus & Robertson.) 1906. Revised ed. 1907.

Bush Ballads, by various authors. Ed. by Bertram Stevens. (Edinb., Nimmo.) 1908. Reprinted 1910, 1914.

The Australian Birthday Book: Passages Selected from Australian and New Zealand Poetry. Ed. by Bertram Stevens. (Syd., Angus & Robertson.) 1908. Revised ed. 1912.

The Golden Treasury of Australian Verse. Ed. by Bertram Stevens. (Syd., Angus & Robertson.) 1909. Revised ed. 1912. Reprinted 1913.

A Book of Australian Verse for Boys and Girls. Ed. by Bertram Stevens. (Lond., Angus & Robertson.) 1915.

Editor with G. Mackaness of:

Children's Treasury of Australian Verse. (Syd., Angus & Robertson.) 1913.

Selections from the Australian Poets. Ed. by B. Stevens and G. Mackaness. (Syd., Angus & Robertson.) 1913.

15th ed. 1932.

Notes on *Selections*, by R. K. Scott, 1927.

Stevens was born at Inverell, New South Wales, in 1872. He died in Sydney in 1922. He was sometime editor of *Art in Australia* and edited (with S. Ure Smith) *Pen Drawings of Norman Lindsay* (1913) and *The Art of J. J. Hilder* (1918), as well as other art books on M. S. Heysen, Lambert, Streeton, Young, and others. He was some time editor of the Red Page (*Bulletin*), the *Book Page*, and the *Native Companion*, and edited, with H. Henderson, several editions of Farrell, Evans, Daley, and Kendall. Stevens's MSS. notes on David Scott Mitchell (1907), C. J. Brennan and other Australian writers (1920), etc., are in the Mitchell Collections (*The Mitchell Library*, ed. by Ida Leeson, 1936).

#### Stevens, J. Roy

##### Criticism

Adam Lindsay Gordon and Other Australian writers. Compiled by J. Roy Stevens. (Melb., the compiler.) 1937.

#### Stevens, Janie M.

##### Fiction

The Mad Painter and Other Bush Sketches. Illust. (Melb., Vidler.) 1926.

With Pen and Pencil. (Brisb., Barker's.) 1929.

#### Stevens, Joan M.

##### Fiction

This Game of Murder. (Syd., Consolidated Press.) 1944.

**Stevens, John Austin Vivian**

*Poetry*

In *Fine Frenzy*. Decorations by F. Aldridge. (Melb., Argonaut Press.) 1930.

**Stevens, Samuel Thomas**

*Drama*

*A Girl's Frolic and What Came of It: A Drama in Two Acts*. (Donald, Vic., Times.) 1891.

**Stevenson, Jack**

*Anthology*

*New Signatures in Australian Literature*. (Melb., View Publ. Co.) 1944.  
Short stores and poems.

*Poetry*

*Portent*. (Melb., Anvil Press.) 1944.

**Stevenson, Lyle**

*Fiction*

*The Years Between*. (Syd., Australasian Publ. Co.) 1946.

**Stewart, A. W.**

*Poetry*

*The Glass Slipper, or The Talisman of the Turf*, by E. J. Dunn and A. W. Stewart. (Perth, Herald print.) 1920.  
Prose and verse. The verse is by Stewart.

**Stewart, Douglas**

*Criticism*

*The Flesh and the Spirit: An Outlook on Literature*. (Syd., Angus & Robertson.) 1948.

*Fiction*

*A Girl With Red Hair and Other Stories*. (Syd., Angus & Robertson.) 1944.

*Poetry*

*Green Lions*. (Auckland, printed for the author by Whitcombe & Tombs.) 1936.

*The White Cry*. (Lond., Dent.) 1939.

*Elegy for an Airman*. Decorations by Norman Lindsay. (Syd., Frank Johnson.) 1940.

*Sonnets to the Unknown Soldier*. Frontispiece by Norman Lindsay. (Syd., Angus & Robertson.) 1941.

*Ned Kelly: A Play*. (Syd., Angus & Robertson.) 1943.

2nd ed. (Syd., Shepherd Press.) 1946.

*The Fire on the Snow and The Golden Lover: Two Plays for Radio*. (Syd., Angus & Robertson.) 1944.

2nd ed. 1949.

*The Dosser in Springtime*. (Syd., Angus & Robertson.) 1946.

*Shipwreck: A Poetic Drama*. Frontispiece by Norman Lindsay. (Syd., Shepherd Press.) 1947.

2nd ed. 1948.

*Glencoe*. (Syd., Angus & Robertson.) 1947.

Douglas Alexander Stewart was born in 1913 at Eltham, New Zealand. He was educated at New Plymouth Boy's High School and Victoria University College. After experience on several New Zealand newspapers he came to Sydney and in 1938 joined the staff of the *Bulletin*, and has been editor of the Red Page since 1941.

The lyrical music of *Green Lions* and *The White Cry*, with their occasional reflection of the author's New Zealand environment, becomes a more individual cadence in *Elegy for an Airman*. Besides the title poem there are about twenty others. Among these, "The Fisherman", a remaining figure "like rock in the dark of history", typifies a quality which makes externals graphic through transfused contemplation:

*Nobody wants to stay on the beach now  
With the sky burning and the sea blackening, and a  
ship  
A long way out, remote as a rock or a cloud  
Or the traveller's island soft with girls and palm  
trees.  
The dusk has swept the children away like driftwood,  
And the cars have raced the darkness home to the  
city.*

The elegy cogitates a boyhood friendship and its maturer development, and mourns individual loss against the background of war's more universal tragedy. This last note is stronger in the more impersonal *Sonnets to the Unknown Soldier*. There are eleven of these sonnets. Though they comply with the form to the extent that each consists of octet and sestet, they consist of unrhymed lines, not the usual pentameters, but iambics varied by feet of three syllables. They suggest, in place of conventional heroic sentiment, the thought of the soldier as the ordinary man deriving from the commonplace associations of life an instinctive faith and staunchness:

*He is the stone man crushed by the wheel of history,  
He is the green man feeding the roots of the grass,  
He is the warm man, lover and father of children,  
And by his endurance the world rolls on to the light  
And the grass comes up in the spring and the  
children laugh;  
And, dead and forgotten, he lives in their laughter,  
for ever.*

The sonnets categorically, and often in everyday language, summarize the sacrificial irony of two world wars as a terrible spiritual rallying-point, "a time of decision". "The Dreaming World" is another series of nine sonnets in the same book. With a similar metre, they use the Shakespearian order of rhymes to illuminate a more transcendent mood:

*Turning towards the light like a turning sleeper,  
The world is moving with all its darkening dreams  
Into a dream so immeasurably deeper  
That stars are pebbles and time and space are  
streams  
And the racing waters cry out in words of light.*

A poem, "Men Who Know the Mountains", with its thought of "those who have dared the elemental spaces", is a precursor of the radio

play, *The Fire on the Snow*, a drama of the fate of the Antarctic explorer, Scott, and his comrades. *The Golden Lover*, based on a Maori legend, is another radio play which has been broadcast by the national stations. *Ned Kelly* and *Shipwreck* were written for the stage and have been so performed, the former as a radio play also. It presents the last and most notorious bushranger and his gang in colours somewhat necessarily heightened. Though this stops short of any falsifying heroism, they are suggested, through the mouth of the clergyman, Gribble, as a kind of eruption of Australian circumstances:

*Australia is the violent country; the earth itself  
Suffers, cries out in anger against the sunlight  
From the cracked lips of the plains; and with the  
land,  
With the snake that strikes from the dust,  
The people suffer and cry their anger and kill.  
I have come to understand it in love and pity!  
Not horror now; I understand the Kellys.*

The same fluency animates *Shipwreck*, the scene of which is an island of the Abrolhos group off the coast of Western Australia, where, in 1629, Pelsart's ship *Batavia* was wrecked. When he goes for help to Java in an open boat, the supercargo, Cornelius, becomes leader, and conspires in a massacre of all except 40 of the 160 marooned people. His rejected passion for Lucretia Van Mylen, widowed through the massacre, is a focal point of the action, which ends with the return and death of Pelsart, though not before he has ordered the execution of Cornelius.

*The Dosses in Springtime* is a collection showing a tendency towards ballad rhythm and manner, emphasized by the frequent use of refrains, and touched with a nursery-rhyme kind of whimsicality, as in "Bill Posters", "The Lizards", "The Dwarfs", "The Stolen Mountain", and "The Bunyip". Satirical point is added in poems like "The Bishop" and "Heaven Is a Busy Place". A more staid meditation deepens poems like "The River", with its gun-startled birds circling above a memorable landscape "to some remoter peace no man could break", and the gracious ecstasy of "The Jacaranda":

*Some struggle of more than earth is in triumph here  
In that gesture of joy and fulfilment lifted on high  
Where, dancing with pale blue fire, the branches  
rear  
And the dark twigs hold the sky up to the sky.*

*Glencoe* is a sequence of ballads having for its theme the Highland massacre in 1691. The first and last, by way of prologue and epilogue, introduce, in a tavern some months after the event, Bottle-nosed Jock, whose tipsily vehement condemnation of the atrocity gains force from the revelation of his connection with the Campbell clan primarily responsible for it. In the rest of the poems, which are mostly in dialect, incidents of the massacre are described in a variety of metres in the border-ballad manner, as—

*Sparkling stand the mountains, swinging runs the  
Coe,  
Snow is in the high notes and water in the low,  
And skirling up the valley, row by kilted row,  
Four hundred bonny soldiers go marching to  
Glencoe.*

*A Girl with Red Hair* consists of stories of modern life, taking its title from the longest of them. The girl, after much wayward coquetry, marries, but even after the birth of a son she fails to settle down. Morbidly depressed at the prospect of another child, her indifference when it is born vanishes when the nurse tells her that it is a girl with red hair.

*The Flesh and the Spirit* is a selection from the author's Red Page articles, including some on Australian writers.

### Stewart, Harold F.

#### Poetry

*Phoenix Wings: Poems 1940-6.* (Syd., Angus & Robertson.) 1948.

Harold Frederick Stewart was born in 1916 at Drummoyne, New South Wales, and at Sydney attended Fort Street High School and studied at the University and the Conservatorium of Music. He was one of the compilers of the poems of the imaginary Ern Malley (q.v.). *Phoenix Wings* consists mainly of poems using Chinese themes and legendary symbols, such as Feng Huang, the oriental phoenix, by which the poet typifies

*The hovering want that in our body longs  
Always for life that can create again  
The world, from wonder turned toward the world.*

The verse—lavishly carved as in "The Ascension of Feng", or with the pale simplicity of "A Flight of Wild Geese"—derives a detached and faintly exotic quality from the tradition it invokes. Other poems in the collection have overtones suggestive of the translations of Mallarmé and Paul Valéry which it includes.

### Stewart, Herbert Wilson

#### Poetry

*A Tribute of Verse.* (Launceston, Examiner.) 1917.  
*Rhymes and Ramblings.* (Melb., A. McCubbin.) 1921.

Prose and verse.

### Stewart, Hubert

#### Drama

*Poems and Plays.* (Melb., McCarron, Bird.) 1894.  
Includes *The Scapegrace* and *Beaten Ways*.

*The Widow: A Farical Comedy in Three Acts.*  
*Home From Abroad: A Drama in Four Acts.*  
(Perth, J. W. Barnard.) 1901.

#### Fiction

*The Rose and Thorn of Forest Villa.* (Melb., Pater & Knapton.) 1895.



**Stewart, John Innes Mackintosh.** See "Innes, Michael".

**Stewart, Peter**

*Poetry*

Australian Tales and Verses and the Poem, Scotland. (Melb., J. T. Picken & Co.) 1906.  
Another ed., with additional poems. (Melb., Lothian.) 1908.

**Stewart, W. T.**

*Fiction*

Gaff Lee, Detective. (Syd., New Century Press.) 1940.

"Stewart, William". See Howard, William Stewart.

**Stewart, William Thomas**

*Fiction*

Red Agents. (Syd., Consolidated Press.) 1944.

**Stirling, Chrystal**

*Fiction*

Soldiers Two. (Syd., N.S.W. Bookstall.) 1918.

"Stirling, Veda". See Drummond, Edith Victoria.

**Stevens, Dal**

*Fiction*

The Tramp and Other Stories. (Lond., Macmillan.) 1936.

The Courtship of Uncle Henry. Introd. by Tom Harrison. (Melb., Reed & Harris.) 1946.  
2nd ed. (Melb., Robertson & Mullens.) 1947.

Dallas George Stevens was born at Blayney, New South Wales, in 1911. He was on the staff of the Sydney *Daily Telegraph* from 1939 to 1942 and with the Army Education Service during 1943-4, and he then, for several years in the Commonwealth Department of Information, carried out duties which included making Australian literature known abroad. His stories have a tendency towards violent or sensual situations in ordinary life, somewhat in the manner of contemporary American writers of note. His later book especially treats its themes with some such toughness. In the first collection, "Harvest Time" shows the surroundings of a girl in love blending with her sensuous rapture; but in the later book, in "The Hidden Place", a woman's response to nature, intense almost to the point of perversity, estranges her from her husband. The title story of the earlier volume exhibits the battering of a tramp when want leads him to pretend prowess as a boxer, whereas in the later one, "Money" shows the brutality of a Russian wrestler through his abnormal obsession by his wife's demand for remittances.

The counterpart of this accentuation is a more staccato style, sometimes with sentences for paragraphs, and with a profusion of dialogue of a terse kind, in stories which on the whole are briefer. The later work thus tends to be more immediately realistic if not so deeply revealing. Australian life is more prominent in the second book, which adds humorous stories to the author's output.

**Stock, Ralph**

*Fiction*

The Recipe for Rubber: A Romance of the South Pacific. Illust. by Norman Lindsay. (Syd., N.S.W. Bookstall.) 1912.

Engl. ed., with sub-title *A Fijian Romance*. (Lond., Lynwood.) 1912.

The Pyjama Man. Illust. by Norman Lindsay. (Syd., N.S.W. Bookstall.) 1913.

Engl. ed. (Lond., Hutchinson.) 1913.

Marama: A Tale of the South Pacific. (Lond., Hutchinson.) 1913.

Tandra of the Lagoon and other South Sea Tales. (Lond., Heath Cranton.) 1914.

Beach Combings: South Seas Stories. (Lond., Heinemann.) 1920.

The Cruise of the Dream Ship. Illust. (Lond., Heinemann.) 1921.

Mainly descriptive, with some fictitious presentations.

South of the Line. (Lond., Heinemann.) 1922.

Tales.

Uncharted Waters: South Sea Stories. (Lond., Heinemann.) 1924.

Ralph Stock was born in New South Wales in 1881. In 1901 he went to Canada, taking jobs on ranches and lumbering, then roved the South Seas, where he gained plantation experience, and worked his passage back to Sydney. *The Confessions of a Tenderfoot* (1913) describes these wanderings. His next venture was a South Seas voyage with his sister in a small craft, and *The Chequered Cruise* (1916) is an account of this. Stock served in France in the first world war and was invalided to England. After a time he was able to purchase a sailing vessel in which, with his sister and a friend, he sailed for the South Seas via the Panama Canal. This journey is described in *The Cruise of the Dream Ship*. Mabel Stock has written an account of her voyages with her brother in *The Log of a Woman Wanderer* (1923). *The Recipe for Rubber* is a novel having for its central theme the rivalry of Fijian traders in their efforts to obtain a lost formula. The name of a girl in that story provides the title of the later book, *Marama*. *The Pyjama Man* is a romance of a dramatist and a Sydney girl unhappily married. The short stories are mainly island tales, sometimes connected, as in a series in *South of the Line* concerning a Fijian girl. Stock is represented in Sabatini's *A Century of Sea Stories* (1934).

**Stockdale, Harry**

*Fiction*

*Legend of the Petrified or Marble Man.* (Syd., F. Cunninghame.) 1889.

Stockdale was an Australian bushman of the eighteenthies from whose journals De Rougemont obtained some data for his "adventures". See Favenc's *History of Australian Exploration* (1888), pp. 280-2, 459. Re the Marble Man see also under Adolphus George Taylor.

**Stokes, Jeff**

*Fiction*

*The Six Gun Sheriff Wins, Cold Cash for Murder, and The Gunman from Yuma*, by Jeff Stokes [and others]. (Brisb., Publication Printers.) 1944.

**Stone, Eugenia.** See Doughty, Eugenia.

**Stone, Hal E.**

*Anthology*

*The Red Ant.* Ed. by Hal E. Stone. (North Syd., Yarul Press.) 1912.

Contains poems by "Sydney Partridge" and Mary Gilmore and a story by Cecil Doyle.

Stone also edited *Ye Wayside Goose*. For Mrs H. E. Stone see under "Partridge, Sydney".

"Stone, Hugh". See McDonnell, Edward.

**Stone, J. W.**

*Poetry*

*Songs, Bush Ballads and Recitations.* (Perth, Davis & Co.) 1911.

**Stone, K. M. P.** See "Partridge, Sydney".

**Stone, Louis**

*Fiction*

*Jonah.* (Lond., Methuen; Syd., Angus & Robertson.) 1911.

Another Aust. ed. (Syd., Endeavour Press.) 1933.

American ed., entitled *Larnkin*. (N.Y., R. R. Smith [Long & Smith].) 1933.

Another Aust. ed. (Syd., Allied Authors & Artists.) 1945.

*Betty Wayside.* (Lond., Hodder & Stoughton.) 1915.

Louis Stone was born at Leicester, England, in 1871, and was brought to Australia by his parents in 1884. They lived in Brisbane, then at Sydney, where he became a government school-teacher, eventually at the Sydney Boys' High School. For the purpose of studying the life he portrays in *Jonah*, he lived for a time in the Sydney suburb of Waterloo, to which the story refers. He died at Randwick on 23rd September 1935.

Jonah is the nickname of Joseph Jones, hunchback leader of a larrikin "push", as such gangs were called when they were prevalent in the early years of this century. One of these bands is a feature of the book:

The Cardigan Street Push, composed of twenty or thirty young men of the neighborhood, was a social wart of a kind familiar to the streets of Sydney. Originally banded together to amuse themselves at other people's expense, the Push found new cares and duties thrust upon them, the chief of which was chastising anyone who interfered with their pleasures. Their feats ranged from kicking an enemy senseless, and leaving him for dead, to wrecking hotel windows with blue metal, if the landlord had contrived to offend them. Another of their duties was to check ungodly pride in the rival Pushes by battering them out of shape with fists and blue metal at regular intervals.

Jonah has a child by Ada Yabsley, but warily evades his responsibilities in the matter, until his parental feelings are aroused by contact with this baby son. His reformation ensues, he marries Ada, and by degrees becomes prosperous as owner of a big shoe-store, though she is a worthless slattern, killed at last by falling downstairs when she is drunk. He discovers that his efforts to prevent her from getting liquor have been frustrated by Clara Grimes, with whom he is in love, though her aim is merely to better her circumstances by marrying him. He savagely drives her away, and marries instead Mary Giltinan, one of his employees, so that Ray, his son, who is his main concern, may be properly cared for. Of hardly less importance in the story are Chook, Jonah's former "push" companion, and Chook's girl, Pinkie, with their drab but ecstatic idyll, against her home background. Mrs Yabsley, Ada's mother, is also an important figure throughout. She has lived most of her life in Cardigan Street. "My 'usband used ter take me to the play before we was married," she says, "but I never seen any play equal ter was 'appens in this street, if yer only keeps yer eyes open." The book is enriched by her humane independence and her shrewdly tart observations. Its vivid narrative descriptions—as of the brutal attack on Bill, the bricklayer; the market scene; and the two-up school—contribute to the cumulative realism that has established it as an imaginative record of life in the less respectable parts of Sydney and the distinctive hooliganism of the time.

*Betty Wayside* is the story of a girl musician in a Sydney suburban household who eventually marries a young composer, Walter Chippendale. The main characters connected with the intervening events are musicians, Betty's father, Peter Wayside, being a violin-maker descended from an old European family of that profession.

**Stone, P., and Cousins, F. J.**

*Poetry*

*The Argonautae.* (Fitzroy, Melb., Argonautae Press.) 1907.

Prose and verse.

**Stonehouse, Patricia Ethel.** See "Russell, Lindsay".

**Stoney, Henry Butler**

*Fiction*

Reginald Mortimer, or Truth More Strange than Fiction: A Tale of a Soldier's Life and Adventures. (Melb., W. Fairfax & Co.) 1857.

Captain H Butler Stoney, of the 40th and 99th regiments, was also author of *A Year in Tasmania* (Hobart, 1854), reprinted as *A Residence in Tasmania* (Lond., 1856), and *Victoria, With a Description of the Principal Cities* (Lond., 1856). The latter work included an account of the Ballarat disturbances (Eureka Stockade) and of the death of Captain Wise, of the 40th regiment. Stoney was probably the anonymous author of *Taranaki: A Tale of the War, With a Description of the Province* . . . (Auckland, W. C. Wilson, 1861), which describes the Maori War from official documents in the form of a novel.

**Stonor, Alban Charles**

*Poetry*

Poetical Fragments. (Hobart Town, William Pratt.) 1846.

**Storey, Mrs Elza**

*Fiction*

Eve's Affairs. Written and decorated by Elza Storey. (Syd., Stephensen.) 1934.

**Storie, J.**

*Poetry*

Jingle Joy as expressed by J. Storie. (Adel., W. K. Thomas.) 1920.

**Storrie, Agnes L. (Mrs J. W. Kettlewell)**

*Poetry*

Poems. (Syd., no imprint.) 1899.

Poems. (Syd., J. W. Kettlewell.) 1909.

Includes a playlet in two acts, *An Empty Glass*, and a play in one act, *Two Ways of Love*.

**Storrie, William**

*Fiction*

Chowla: A Romance of the Darling. Ed. by Saunders McTavish. (Adel., D. Gall.) 1867.

Letters Frae' Saunders McTavish to his Guid-Brither in the Kintira. (Glasg., W. Collins.) 1874.

**Stow, Catherine Somerville (Mrs P. R. Stow, née Field, formerly Mrs K. Langloh Parker)**

*Fiction*

Australian Legendary Tales: Folk-lore of the Noongahburrahs. Collected by Mrs K. Langloh Parker. Introd. by Andrew Lang. (Lond., Nutt.) 1896.

Another ed. (Lond., Nutt; Melb., Melville, Mullen & Slade.) 1897.

More Australian Legendary Tales. Collected by Mrs K. Langloh Parker. Introd. by Andrew Lang. (Lond., Nutt; Melb., Melville, Mullen & Slade.) 1898.

My Best Boy and My Boy-in-Law and Bobbity, a Bush Baby. (Syd., Dymock's.) 1901.

The Walkabouts of Wur-run-nah. Compiled by Catherine Stow from the . . . Legends Collected by K. Langloh Parker. Illust. by Marion Hart. (Adel., Hassell.) 1918.

Woggheeguy: Australian Aboriginal Legends. Illust. by Nora Heysen. (Adel., Preece.) 1930.

Author of *The Euahlayi Tribe. A Study of Aboriginal Life in Australia* (1905). Editor, with Christina Wright, of *A Gardening Calendar* (1917). Represented in the *Lady Galway Belgium Book* (1916). Mrs Stow was a niece of Simpson Newland. She was born at Encounter Bay, South Australia and was first married to Langloh Parker, on whose station she studied the aborigines. After his death she married Percival R. Stow.

**Strachan, Elodie ("Elodie") (Mrs G. Strachan)**

*Poetry*

Wheat and Tares, by Elodie. (Adel., Vardon.) 1910.

**Strachan, Inez**

*Fiction*

Her Australian Letters. (Melb., Australasian Authors' Agency.) 1918.

"Strang, Herbert". *See under* Adventures in the Bush.

**Stranger, L. D.**

*Fiction*

The Great Snake Murder. (Lond., Richmond.) 1915.

"Strathearn-Hay". *See* Robertson, William.

Strawbridge, Eliza. *See* Auld, Eliza Hartland.

**Stempel, Arthur Charles**

*Poetry*

The Cross of Fire: A Poem. (Adel., McAlister.) 1944.

Poems. (Adel., McAlister.) 1946.

"Stripper". *See* Wilson, John.

**Strong, Sir Archibald Thomas**

*Essays*

Peradventure: A Book of Essays in Literary Criticism. (Melb., Lothian.) 1911.

Engl. ed. (Lond., Simpkin Marshall.) 1912.

*Poetry*

Sonnets and Songs. (Edinb., Blackwood.) 1905.

Sonnets of the Empire: Before and During the Great War. (Lond., Macmillan.) 1915.

Poems. (Melb., Ingram.) 1918.

Archibald Thomas Strong was born at Melbourne in 1876. He was taken to England in 1883, and graduated B.A., with first-class honours in classics, at Liverpool University. After further studies at Oxford and in Germany he was

admitted to the Bar in England, but came to Australia for health reasons in 1901. He was for many years literary critic for the Melbourne *Herald*, and his book of essays, *Peradventure*, contains writings which originally appeared in its columns. He became lecturer, and in 1920 Associate Professor, in English Language and Literature at the University of Melbourne. In 1922 he was appointed Jury Professor of English Language and Literature at the University of Adelaide. From 1919 to 1922 he was chief film censor for the Commonwealth. He was knighted in 1925. He died in 1930. His poetry is technically adequate and reflects his scholastic mind, though with little lyric impetus in the lines. His published works include translations of Plautus, Catullus and Juvenal, the ballades of Théodore de Banville and a rendering of *Beowulf*, studies of English poets, a *Short History of English Literature* (1921), and two books relating to the first world war.

### Strongman, Mike

#### Fiction

Queen of the Night Clubs. (Syd., Currawong.) 1941.

Death on Wheels. (Syd., Currawong.) 1942.

Murder Market. (Syd., Currawong.) 1942.

### Strutt, Fred L.

#### Poetry

The Song of an Outback Bloke and Other Verses: Australian Sentiment for Australians. (Rockhampton, Qld, R.S.S.I.L.A.) 1933.

### Stuart, Hector A. ("Caliban")

#### Anthology

Bards of Burwood: A Collection of Poems by Various Writers, Resident in Burwood or Contiguous Boroughs. Ed. by H. A. Stuart. (Burwood, Syd., H. J. Murray.) 1901.

#### Poetry

South Sea Dreamer. Ed. by E. W. Foxall. (Syd., J. L. Holmes.) 1886.

Britannia Leaflet. (Auburn, the author.) 1906.

Australia to Columbia. (Syd., the author.) 1908.  
A poem.

Other leaflets undated, entitled *Australian Lyrics* (Syd.), *Dedal Lyrics* (Parramatta), *Poems, Britannic-Tuanic* (Syd.). Previously published, *The Vesper Bell* (San Francisco, 1869). E. W. Foxall contributed a brief account of this author to the volume *South Sea Dreamer* (1886).

### Stuart-Robertson, Robert James

#### Fiction

A Woman: A Tale of the Australian Life in the Early Fifties. (Cobar, N.S.W., J. A. Bradley.) 1901.

Used pen-name of "D. Ross".

### Stubbs, Frederick

#### Essays

The Art of Enjoying Life and Other Essays. (Syd., Shakespeare Head Press.) 1936.

Studdert, Annie Louisa. *See* Rixon, Annie Louisa.

Studies in Rhyme. *See under* Parkes, Henry.

"Stukeley, Simon". *See under* Savery, Henry.

### Stutley, Sydney James Dacres

#### Fiction

Tipperary. Illust. (Adel., Hussey.) 1918.

*With A. E. Copp:*

The Melbourne Mystery. (Lond., Lane.) 1929.

The Poisoned Glass. (Lond., Lane.) 1931.

### Styles, Emma ("E.S.")

#### Poetry

A Helping Hand by E. S. in Aid of St Augustine's Church, Unley. (Adel., W. K. Thomas.) 1872.

Scraps From my Journal, by the authoress of *A Helping Hand*. (No imprint.) 1877.

Australian Poems, by Emma Styles. (Adel., W. K. Thomas.) 1883.

### Such, Les

#### Fiction

Half-way to Holdsworth. (Syd., Frank Johnson.) 1943.

### Suffield, Thomas

#### Poetry

Thro' Prison Bars: Songs of Servitude, by T. Suffield, for Seven Years and Ten Months a Prisoner in H.M.'s Prisons of N.S.W. (Lambton, N.S.W., Hutton Printing Co.) 1899.

### Suffolk, Owen H.

#### Poetry

Laurence Struilby by the Rev. John Graham. (Lond., Longmans.) 1863.

Includes a reprint of an article from the *Ballarat Star*, entitled "The Prison Poet of Australia" (Owen H. Suffolk), with three of his poems.

### Sugden, Edith Wallis (Mrs W. Robinson)

#### Poetry

Remembrance and Other Verses. (Melb., G. Robertson.) 1913.

### "Summer Bird"

#### Poetry

Tasmanian and Other Poems. (Hobart, Mercury print.) c. 1908.

From an inscription, dated 1908, the author is Emilia M. Fitzroy.

**Sumner, Mrs E.**

*Poetry*

A Few Short Poems. (Syd., W. C. Penfold.) 1903.  
Published posthumously.

"Sundowner". See Tichborne, Henry.

**Supple, Gerald Henry**

*Poetry*

Dampier's Dream: An Australasian Fore-shadowing and Some Ballads. (Melb., G. Robertson.) 1892.

Supple was born in Ireland and became active in Irish politics during the late eighteen-forties. He wrote poems for the *Nation*, some of them being selected by Edmund Hayes for inclusion in *The Ballads of Ireland*. He came to Melbourne in the eighteen-sixties, and practised as a lawyer and contributed to literary journals. He later moved to Auckland. He is referred to in Cleary's *Australia's Debt to Irish Nation Builders* (1933).

"Surry Hill"

*Poetry*

The Christian Fantasy, or The Defence of Antichrist. (Melb., G. Robertson.) 1884.

**Sutcliffe, Zachariah**

*Poetry*

Poems. (Morpeth, N.S.W. Leader.) 1864.

A Few Simple Lines. (Syd., Gibbs, Shallard.) 1875.

Serle's *Bibliography* lists several editions of this author's pamphlets, the last recorded being published by Kidgell & Hartley (Melb., 1883).

**Sutherland, Alexander**

*Anthology*

Some Australian Poets: Selections from the Works of A. L. Gordon, H. C. Kendall, and J. B. Stephens. Ed. by A. Sutherland. (Lond., Review of Reviews.) 1897.

*Poetry*

Thirty Short Poems. (Melb., Melville, Mullen & Slade.) 1890.

Alexander Sutherland, born in Glasgow in 1852, came to Sydney at the age of 14, graduated with honours in Arts at the Melbourne University, became owner and headmaster of a school known as Carlton College, and toward the end of his life was Acting Professor of English Literature in the University of Melbourne. He died at Adelaide in 1902. His connection with Australian literature relates mainly to his authorship jointly with Henry Gyles Turner of *The Development of Australian Literature*, which, though superseded and in some respects corrected by later works on the subject, dealt with local writers of the time as then regarded. His poetry has little significance beyond its competency as the reflection of a cultivated mind. His most important book was *The Origin and Growth of the Moral Instinct*, a philosophic work which received recognition

abroad. With his brother, George Sutherland, he wrote a short *History of Australia*, and it attained a sale of 120,000 copies. He compiled the first of the two volumes of *Victoria and its Metropolis* (1888), wrote chapters of the *Picturesque Atlas of Australasia* (1886) and articles on scientific subjects for the *Nineteenth Century*. His various lectures and miscellaneous writings were a valuable contribution to the cultural life of Melbourne.

**Sutherland, E. L.**

*Fiction*

Jael: An Australian Story. (Lond., Elliot Stock.) 1907.

**Sutherland, George**

*Fiction*

Tales of the Goldfields. (Melb., G. Robertson.) 1880.

Mainly historical and descriptive.

The Capture of Adelaide: A Possibility of 1894. Illust. (Adel., G. Smith.) 1893.

Sutherland also wrote *Australia, or England in the South* (1886), *Geography of Australia and New Zealand* (1886), *Our Inheritance in the Hills* (1889), *South Australian Vinegrowers' Manual* (1892), *The South Australian Company* (1898), *Twentieth Century Inventions* (1900), *Easy Stories for Australian Children*, (n.d.), and, conjointly with Alexander Sutherland (his brother) *History of Australia* (1879 and several later editions). He was born at Dumbarton, Scotland, in 1855, and came to Australia in 1864. He graduated at Melbourne in 1879, and was sometime assistant master at secondary schools. He afterwards took up journalism in Adelaide and Melbourne. He died in 1905.

**Sutherland, William**

*Drama*

Poetical Licence: A Play in Four Acts. (Melb., Walker, May.) 1884.

See W. A. Osborne's *William Sutherland: A Biography* (1920).

**Sutlej Times, The.** (Melb., Fergusson & Moore.) 1887.

Souvenir containing sketches, poems, and references to sport. Among those mentioned were members of the Syme and Fairfax families.

**Sutton, Dorothy Manners.** See Manners-Sutton, Dorothy.

**Sutton, John**

*Essays*

The Literary Works of John Sutton. Ed. by Harrison Moore, C. A. Scutt and R. P. Franklin. With memoir. (Melb., Melbourne University Press.) 1925.  
Includes poems.

**Sutton, John Wren.** See under Smith, James.

**Suttor, Beverley**

*Poetry*

Original Poetry. (Syd., James Tegg.) 1838.

Trip to Maitland by Beverley Suttor Redivivus. (Syd., T. Trood.) 1841.

**Suttor, William Henry**

*Fiction*

Australian Stories Retold, and Sketches of Country Life. (Bathurst, N.S.W., G. Whalan.) 1887.

**Swan, Nathaniel Walter**

*Fiction*

Tales of Australian Life. (Lond., Chapman & Hall.) 1875.

A Couple of Cups Ago and Other Stories. (Melb., Cameron, Laing.) 1885.

The Late N. Walter Swan's famous Australian Story, Luke Mivers' Harvest, awarded the prize of £100 offered by the *Sydney Mail* for the best competitive tale by a colonial author. (Stawell, Vic., Stawell News.) 1899.

Swan, born at Monaghan, Ireland, in 1835, was educated at Glasgow University. He went to the diggings on arrival in Victoria. He met Henry Kingsley, who influenced him to take up writing. He contributed to the *Hamilton Spectator*, the *Queenslander*, the *Townsville Bulletin*, the *Australasian*, *Chambers' Journal*, and others. He became editor of the *Ararat Advertiser* and the *Pleasant Creek News* and was sometime proprietor of the *Stawell News*. He was acquainted with Gordon, Clarke and Kendall, who frequently corresponded with him. Swan died in 1884, at the age of 49 years.

**Swan, Robert Arthur**

*Poetry*

Argonauts Returned and Other Poems. (Melb., Bread & Cheese Club.) 1946.

"Swanker, Jonas". See Dobbie, John Alexander.

**Sweeney, James**

*Poetry*

Original Verse. (Wondai, the author.) 1935.

Another ed. (Brisb.) 1935.

Original Australian Verse. (Syd., the author.) 1938.

Another ed. (Syd., Tomalin & Wigmore.) 1940.

Memories. n.d.

**Sweeney, M.**

*Poetry*

Melbourne's Armageddon and Other Verses. (Melb., Colonial Press.) 1912.

**Swift, Benjamin Meade**

*Poetry*

Lyrics of Love and Beauty. (Melb., Keating Paice.) 1922.

**Swinburne, Ethel** (*Mrs George Swinburne, née Hamer*)

*Fiction*

Buzziwig. Illust. (Melb., Lothian.) 1931.

"Swinton". See Turner, Mrs Bessie.

**Sydmont, Theodore**

*Fiction*

The Sacred Fire: A Subject Selected from the Records of Father Dennis. Embellished by E.P. and edited by T. Sydmont. (Lond., Watts.) 1928.

**Sydney Morning Herald**

*Criticism*

A Century of Journalism: The Sydney Morning Herald and its Record of Australian Life 1831-1931. Ed. by S. Elliott Napier and Percy Allen. (Syd.) 1931.

In the chapter entitled "The Herald and the Arts" there is a section on Literature.

**Symmons, Davison**

*Poetry*

Satires and Verses. With dedicatory poem by John Sandes, and a character sketch by Donald Macdonald. (Melb., Atlas Press.) 1903.

Symmons was born at Dublin in 1863. He became one of the three original contributors to the "Passing Show" column in Saturday's *Argus*, and suggested the well-known *nom de plume* "Oriol" for that column. He died in 1903. His verses were mainly topical.

**Symon, Thomas Grandison**

*Fiction*

A Queensland Pair: A Story of Forty Years Ago. (Brisb., Sapsford.) 1912.

**Synnot, B.** (*Mrs Marcus Synnot, née Todd*)

*Fiction*

Angus Faulkener, or The Spirit of Destiny. (Melb., G. Robertson.) 1898.

Engl. ed. (Lond., Sonnenschein.) 1899.

# T

"T. the R.". *See* Hayward, Charles W.

"Tadberry Gilcobs". *See* Nicholson, John Henry.

Tainsh, William Alexander

*Poetry*

Special Occasions. (Melb., Hawthorn Press.) 1948.

The Visitor. (Melb., Book Depot.) 1948.

Tait, R. S.

*Fiction*

Scotty Mac, Shearer. Illust. by Lionel Lindsay. (Syd., N.S.W. Bookstall.) 1912.

Takuma, J.

*Fiction*

The Kookaburra and the Black Snake. (Melb., G. Robertson.) 190-.

Talbot, Susan

*Poetry*

Poems. (Melb., Walker, May.) 1857.

First woman author of a book of verse published in Victoria.

Talbot, Thorpe

*Fiction*

Philiberta. (Lond., Ward Lock.) 1883.

Another ed. (Melb., Cole.) 188-.

Author of "Blue Cap", a short sketch in *White Hood and Blue Cap: A Christmas Bough with Two Branches*, by Vincent Pyke and Thorpe Talbot (Dunedin, J. Braithwaite, 1881). Includes original poems by both writers.

Tales by Australians. *See under* Fry, Edith May.

"Tallboy"

*Poetry*

The Song of Separation, after Hiawatha, etc. (Deniliquin, N.S.W., W. Gane.) 1861.

Taplin, Winifred. *See* Shaw, Winifred Maitland.

Tardent, Henry A.

*Biography*

Life and Poetry of George Essex Evans. (Brisb., H. Pole & Co.) 1913.

*Essays*

Science as Applied to Agriculture, and Other Essays. (Toowoomba, Qld, printed by Weston & Co.) 1907.

Contains "A few reflections on the condition of an Australian literature à propos J. H. Nicholson, *Halek and Almon!*".

Author of other papers on Queensland in English and French, including *In Freedom's Cause, Australia's Contribution to the World War* (1923), and *Mrs Ellis Rowan and her Contributions to Australian Art and Science* (1927). Born in Switzerland in 1853, Tardent came to Australia in 1887. He edited, with George Essex Evans at Toowoomba, a weekly, the *Democrat*. He died in 1929.

Tart, Quong

*Fiction*

Buried Alive: A Bulgo Tunnel Agony. (Syd., Maclardy.) 1911.

A short story in *The Life of Quong Tart* by Mrs Quong Tart.

"Tasma". *See* Couvreur, Jessie Catherine.

"Tasmanian, A"

*Poetry*

A New Year's Gift: Miscellaneous Poems. (Hobart Town, Walch & Sons.) 1865.

Tasmanian House of Assembly: A Metrical Catalogue. *See under* Miller, Maxwell.

"Tasmanian Lady, A"

*Fiction*

Treasures, Lost and Found: A Story of Life in Tasmania by a Tasmanian Lady. (Lond., The Publishing Co.) 1872.

Another ed. (Lond., Deane.) 1873.

*Poetry*

Reigns of the Kings and Queens of England, Put into Rhyme by a Tasmanian Lady. (Hobart Town, H. & C. Best.) 1867.

Tasmanian Literary and Debating Societies Union The Literary Competitor, 1889. Prize essays, poems, novelettes. Selected extracts from the MS. magazines, etc. (Hobart, Calder, Bowden.) 1889.

Contributors include W. B. Propsting, A. J. Taylor, and C. D. Hoggans.

"Tasso Australasiaticus"

*Poetry*

Sydney Delivered; or The Princely Buccaneer . . . (Syd., Statham & Forster.) 1845.

"Tassy Digger, A". *See under* Marsden, Lewis Woodrow.

Tate, Henry

*Poetry*

The Rune of the Bunyip (Four Grotesques) and Other Verse. (Melb., G. Robertson.) 1910.

Lost Love. (Melb., Endacott.) 1918.

Poems. Complete edition. Introd. by Elsie Cole. (Melb., Vidler.) 1928.

Henry Tate was born at Prahran, Melbourne, in 1873. His main interest was music, and when

he died in 1926 he had been critic for the Melbourne *Age* since 1924. He also composed a number of works, some illustrating his ideas for a distinctive Australian music as expressed in *Australian Musical Possibilities* (1924). The "Four Grotesques" comprising "The Rune of the Bunyip" consist of an amusing word-play conjuring up primeval shapes, as when "The dreadful Gooloomoomeroob was bloobledoobling in the gloom"; but in general his poetry is the reflection of a serious comprehensive mind, manifesting itself in verse which touches many aspects of experience, on the whole steadily, though with an occasional lighter tenderness.

**Tate, Robert Desmond**

*Fiction*

The Doughman. (Syd., Endeavour Press.) 1933.

**Taylor, Frederick**

*Fiction*

Two Australian Stories: The Bushrangers and The New Chum. (Syd., Deaton & Spencer.) 1909.

The name on cover is spelt "Taylor"; on title page it is corrected as "Tayler".

**Taylor, Nancy Lloyd-. See** Lloyd-Taylor, Nancy.

**Taylor, Adolphus George**

*Fiction*

The Marble Man: Humours of his Life's History. (Syd., W. Akhurst.) 1889.

**Taylor, Alfred Joseph**

*Drama*

Clouds and Sunshine: A Drama in Two Acts. (Hobart, Mercury.) 1880.

*Fiction*

The Haunted Grange: A True Ghost Story. (Hobart, Daily Post.) 191-.

**Taylor, Charles E.**

*Fiction*

The Girl Who Helped Ned Kelly. Illust. (Melb., United Press Pty.) 1929.

**Taylor, Charles Frederick**

*Drama*

Alcander: A Drama in Five Acts. (Melb., Fergusson & Moore.) 1874.

*Poetry*

Summer Dreamings: A Poem. (Melb., Fergusson & Moore.) 1872.

Originally composed in competition for the Shakespeare Scholarship, Melbourne University, 1871. A morocco-bound copy, with binder's title, *C. F. Taylor's Works*, included Summer Dreamings (ending p. 62) (Fergusson & Moore) and Fugitive Poems (pp. (81)-7) (without title page but with imprint of May & Co., Melb.).

**Taylor, Frederick. See** Tayler, Frederick.

**Taylor, George Augustine**

*Fiction*

The Christmas Swag. Illust. (Syd., Federal Press.) 1902.

Small collection of poems, prose sketches and pictures.

The Schemers. (Syd., Building Ltd.) 1914.

There! (Syd., Building Ltd.) 1916.

*Poetry*

Songs for Soldiers. 3rd ed. (Syd., Building Ltd.) 1913.

First ed. comprised author's proof edition of 100 copies.

Just Jingles. (Syd., Building Ltd.) 1922.

**Taylor, Gladys Adeline. See** Hain, Gladys Adeline.

**Taylor, Jeannie. See** Gunn, Mrs Aeneas.

**Taylor, Katherine ("David Hamline") (Mrs Kay Taylor, formerly Glasson)**

*Fiction*

Ginger for Pluck, by David Hamline. (Syd., Cornstalk.) 1929.

Pick and the Duffers. (Syd., Angus & Robertson.) 1930.

Many Years: A Story of Russia During the War and the Revolution. (N.Y., Appleton.) 1931.

Wards of the Outer March. (Syd., Angus & Robertson.) 1932.

Engl. ed. (Lond., Aust. Book Co.) 1932.

Bim. (Syd., Currawong.) 1937.

Mrs Kay Glasson Taylor was born at Kywanna, Queensland, in 1893. After four years' study of medicine at Sydney University she married and returned to Queensland. She published her first book under the pseudonym of "David Hamline".

**Taylor, Mabel. See** Sprent, Mabel.

**Taylor, Philip Neville Walker-. See** Walker-Taylor, Philip Neville.

**Taylor, Thomas Hilhouse ("Toso Taylor")**

*Drama*

Beauty and the Beast: Grand Pantomime. (Syd., Marcus & Andrews.) 1893.

Cinderella and the Little Glass Slipper. (Syd., Troedel, Cooper.) 1894.

Parsifal: A Romantic Mystery Drama. (Syd., Angus & Robertson.) 1906.

2nd ed. (Melb., Lothian.) 1907.



*Fiction*

Euchred. [Added, A Night of Mystery.] (Melb., W. Inglis.) 1885.

Buds and Blossoms. (Melb., Inglis & Co.) 1885.  
2nd ed. (Melb., Lothian.) 1907.

The Hope of Man. (Parramatta, N.S.W., Cumberland Argus.) 1917.

"Taylor, Toso". See Taylor, Thomas Hilhouse.

Tchernine, Odette

*Fiction*

Thou Shalt Not Fail. (Lond., Melrose.) 1916.

Teague, Violet Helen Evangeline

*Poetry*

Night Fall in the Ti-Tree. Woodcuts by Geraldine Rede and Violet Teague. (Melb., imprinted by hand at the Sign of the Rabbit, 89 Collins St. Melb.) 1905.

Engl. ed. (Lond., Elkin Mathews.) 1906.

Teape, William Marshall

*Poetry*

South Eastern Memories, South Australia, by W.M.T. (Adel., Petherick.) 1891.

Flowers of Pilgrimage. (Cambridge, W. Heffer.) 1923.

"Telemachus". See Myers, Francis.

Temple, Mabel Stewart. See under Kerr, Mrs Hilda C. Temple.

Ten Minute Stories. See under Whittle, Neroli M.

Tench, Mary F. A.

*Fiction*

A Prince from the Great Never Never. (Lond., Hurst & Blackett.) 1899.

"Tennant, Carrie". See Kelly, Mrs T.

Tennant, Kylie

*Fiction*

Tiburou. (Syd., Bulletin Newspaper Co.) 1935.

S. H. Prior prize novel.  
Australian Pocket Library ed. 1945.

Foveaux. (Lond., Gollancz.) 1939.

Aust. ed. (Syd., Sirius.) 1946.

The Battlers. (Lond., Gollancz.) 1941.

Aust. ed. (Syd., Sirius.) 1946.

Ride on Stranger. (N.Y., Macmillan; Lond., Gollancz.) 1943.

Aust. ed. (Syd., Sirius.) 1945.  
Another ed. (Lond., Macmillan.) 1945.

Time Enough Later. (N.Y., Macmillan.) 1943.

Engl. ed. (Lond., Macmillan.) 1945.

Lost Haven. (N.Y., Melb., Macmillan.) 1946.

Kylie Tennant was born in 1912 at Manly, New South Wales, and educated at Brighton College there, and at the University of Sydney. She was for a time a publicity officer of the Australian Broadcasting Commission. In 1933 she married Lewis C. Rodd. Her novels are to a large extent the product of experience which she deliberately sought by living amidst the circumstances they describe.

*Tiburou* has its action in the years of economic depression round about 1930. The title of the book is the name given to an inland country town in New South Wales. On its outskirts, at Warning Hill, the unemployed live in improvised conditions, and the story mainly concerns them, with the town itself as a background. So far as there is any central group, it is a large and impoverished family named White, with the love of the youth, Paul White, for Jessica Daunt, a schoolteacher, as a slight love theme. The wide variety of characters includes Sorrell, a realistically humane rector, and Scorby, an intelligent but authoritarian constable, who together, in a long conversation towards the end of the book, discuss the implications of its theme. The circumstances and *locale* are similar in *The Battlers*, with its comparable picture of the camp of the unemployed at Gunner River; but the action is more on the move, being concerned with the unemployed who drift from one country town to another, taking care to reach it on the day when the "dole" distribution is made. Three of such people—a girl, Dancy Smith; an older woman, Dora Phipps; and Harley Duke, a busker or begging singer—join up with Theodore Grimshaw, who is known as "Snow" because of his white hair, and who, in the course of his casual and not always lawful occupations, travels the countryside with his horse and van. The pilgrimage is interrupted when Snow goes to hospital, and the group disperses when he is later sent to jail, though Dancy takes up with him again when he is released. Discussion of the social problem involved is introduced through Crane, a union organizer, and it has a concrete outcome in a strike of fruit-pickers. *Foveaux* presents something like a metropolitan equivalent of the same circumstances in a story having for its setting a slum area of Sydney, and extending from before the first world war through the depression period that followed it. The populous action coheres in the close contact forced on the inhabitants of the area, rather than by concentration on particular characters, with realistic portrayal of the tenement conditions in which they fatalistically acquiesce. There are scenes in a home for destitute women, sidelights on the opportunism of municipal politics as affecting measures of reform, and the more genuine concern of a Slum Abolition League, started by Jimmy Rolfe, whose association with Linda Montague provides the main love interest. A typical household is that of the Cornish family, with Bramley Cornish obliged to collect rents

for an old slum landlord, Bross, though resisting his extortions at last. At the end, the betterment of the place sets Bramley thinking about it:

He had loved Foveaux. He had been Foveaux's solitary lover when she was beautiful. He still loved Foveaux. He liked the dirty, tragic, cheery people, their bravery and their horrible patience, contented in Hell. He liked the streets and the very muddle of factories and houses and lanes where everything was unexpected. He liked the funny little squares where cats sat amid staghorns on the curious pillars outside houses nearly a hundred years old. He loved these old stairs and the curious blends of half tones, dull grey and white, and red and brown and yellow that all looked grey.

*Ride on Stranger* changes the diffuse quality of the author's customary ensemble by giving the action a more definite centre in the character of a girl, Shannon Hicks. Daughter of an employee of a Victorian country butter factory, she works in a boarding house kept by her Aunt Edith in a country town, is assistant in Sydney to a quack uplift-psychologist, helps in a sideshow at the Royal Show there, lives by the bounty of a woman who conducts an arty culture group, is secretary to a charlatan "Abbot" of a commercialized "Order of Human Brotherhood", and is later secretary of a revolutionary working class organization. Over the surface of all these activities the author's indulgent but knowledgeable banter plays descriptively. Shannon ends by returning to Kerluit, whence she came originally, and marries John Terrill, a chemist turned farmer. He enlists and is killed in the war and she carries on the farm in a spirit of benevolent independence. *Time Enough Later* has similar elements in a simpler grouping. It concerns the emergence of a girl, Bessie Drew, from family life at Redfern into contact with a tawdry intelligentsia represented mainly by Maurice Wainwright, a photographer with a turn for invention, who employs her in his studio. Their love affair progresses no farther than a point where she, ignorant but smart, sees through his pretensions, declining to marry either him or a young farmer who courts her. For that, as she sees it, there will be time enough later. In the meantime she prefers to live in a bush hut, subsisting partly on the produce of the allotment on which it is built.

The scene of *Lost Haven* is a small port on the New South Wales coast. Its economic life consists of fishing and the production of an old timber mill. It is inhabited mainly by one or two of the original settlers and the descendants of these (the Thornes, Sudermans, Tawneys, and Starbraces), offspring of alliances not invariably legalized. Prominent among them are Alec Suderman, living with Jamaica Starbrace, whose shrewdly unscrupulous husband, Kelly Starbrace, has left her and the township, to which he returns in the course of the story. Alec's illegitimate daughter, Cherry, a vain and shallow girl brought up in the city, comes to Lost Haven.

Her elopement with Jamaica's and Kelly's son, Len, ends when an explosion at the mill, which Kelly has contrived for his own purposes, kills Alec and injures Len so that he becomes affected mentally, and Cherry goes back to the city life which she prefers. Benison O'Shea, daughter of the feckless local schoolmaster, also then returns to Sydney, recognizing, though on less selfish grounds, that there is no place for her in this backwater of life, which, at the finish, shows little prospect of change.

*Tiburón*, *Foveaux*, and *The Battlers*, as to the gregarious poor, and *Lost Haven* differently, show the author's quick ability to seize the essentials of places and circumstances. She describes places often with touches of poetry, and circumstances are insinuated as the story grows, along with the revelation of character, all in a natural fluency, adept, but not concerned with ultimate incisiveness of style. Humour is a pervasive and successful ingredient, even in scenes of privation. Sometimes it resorts to the expedients of burlesque, but it is generally blended with realities. The more intimate or profound feelings are on the whole dealt with cursorily. In *Ride on Stranger*, Shannon Hicks's regard for Vaughan Quilter does not seem to move her, and it is much the same with her love for John Terrill when she marries him. Benison's passion for Len in *Lost Haven* suggests no real tension, even in her suggested self-torture in analysing it; and in *Time Enough Later*, Bessie Drew's love for Wainwright, though it is shown as leading her to slave for him, is revealed in hardly any more upwelling than in his for her. The title and theme of *Time Enough Later* might be said to typify a general trait of these novels, namely their indifference to any formula of a predominant love interest and a distribution of feeling in the outcome of more general human issues.

Terpening, Elisabeth. See Lambert, Elisabeth.

"Terra Wimal". See Arter, William.

Terrill, S.

Poetry

The Silver Lining: New War Poem. (Syd., Christian World print.) 1915.

Tetley, Edith Madeline ("E. M. Weetwood")

Fiction

The Lure of the Land. (Melb., Lothian.) 1915.

"Texas Ranger". See Wallace, John.

Thackeray, Charles

Fiction

Goliath Joe, Fisherman. (Syd., Sydney and Melbourne Publ. Co.) 1917.

Short sketches.

Author of *Amateur Fisherman's Guide* (1895), and other booklets on fishing.

**Thatcher, Charles Robert**

*Poetry*

Thatcher's Colonial Songster: Containing Local Songs of Charles R. Thatcher, the Poet Singer of the Goldfields. (Melb., Charlwood.) 1857.

Another ed. 1865.

Thatcher's Colonial Minstrel: New Collection of Songs. (Melb., Charlwood.) 1864.

Thatcher published other "Songsters" and "Minstrels" in New Zealand. Detailed items in *Series's Bibliography*.

**Thatcher, Richmond**

*Anthology*

Something to His Advantage: An Australian Christmas Serial. Ed. by R. Thatcher, with contributions by colonial authors. (Syd., Turner & Henderson.) 1875.

The title story is by Thatcher; other contributors include S. H. Banks, G. Bunster, T. A. Westbury, Edward Ellis, Charles Lyne, James A. Hogue, W. H. Embling, H. M. Wright, G. G. McCrae, P. J. Holdsworth, H. Kendall, John Laing, "Ironbark" (G. H. Gibson), G. Walch, and H. W. H. Stephen.

Thatcher's Holiday Book. (Syd., no imprint.) 1881.

Articles by Thatcher and others.

*Fiction*

Mr Newcome in Search of a Cattle Station. (Melb.) 1868.

La Belle Americaine: A Californian Story. (Adel., Advertiser.) 1877.

The Travelled Actor. (Syd.) 1881.

Life and Times of Jem Punch. (Syd., Turner & Henderson.) 1885.

See also under Bunster, Grosvenor.

**Therry, John Joseph**

*Poetry*

Hymns for Children, etc., by Their Devoted Friend. (Melb., W. Clark, printer, Herald office.) 1846.

This booklet of seven pages is the first recorded publication of verse printed in Victoria, though contributed from Tasmania.

**Thiele, Colin Milton**

*Poetry*

Progress to Denial. (Adel., Jindyworobak.) 1945.

Splinters and Shards. (Adel., Jindyworobak.) 1945.

**Thirkell, Angela Margaret** (*Mrs G. L. Thirkell, née Mackail*)

*Fiction*

Three Houses. (Lond., Oxford University Press.) 1931.

Another ed. 1936.

Published by Hamish Hamilton, London, unless otherwise stated:

Ankle Deep. 1933.

Another ed. 1936.

High Rising. 1933.

Another ed. 1936.

Wild Strawberries. 1934.

Other eds 1936, 1948.  
Penguin Books ed. 1937.

The Demon in the House. 1934.

Another ed. 1936.

O These Men, These Men. 1935.

The Grateful Sparrow. Illust. 1935.

Translation of five fairy tales from the German.  
Reprinted 1937.

August Folly. 1936.

Another ed. 1939  
Penguin Books ed. 1949.

Coronation Summer. 1937.

Another ed. (Lond., Oxford University Press.) 1937.

Summer Half. 1937.

Other eds 1940, 1949.  
Penguin Books ed. 1951.

Pomfret Towers. 1938.

Pan Books ed. 1949.

The Brandons. 1939.

Penguin Books ed. 1950.

Before Lunch. 1939.

Cheerfulness Breaks In. 1940.

Another ed. 1947.

Marling Hall. 1942.

Growing Up. 1943.

Aust. ed. (Melb., Jaboor.) 1945.

The Headmistress. 1944.

Aust. ed. 1946.

Miss Bunting. 1945.

Aust. ed. 1946.

Peace Breaks Out. 1947.

Private Enterprise. 1947.

Love Among the Ruins. 1948.

The Old Bank House. 1949.

Northbridge Rectory. 1950.

Ankle Deep. (Lond., British Publishers Guild.) 1950.

County Chronicle. 1950.

Many of these titles have been published in America.

Angela Thirkell also wrote *The Fortunes of Harriette: The Surprising Career of Harriette Wilson* (1936). The daughter of Professor J. W. Mackail, she was born in London in 1890. Formerly Mrs J. C. MacInnes, she married a second time G. L. Thirkell, of Tasmania. She resided in Victoria and Tasmania for some years prior to returning to England to pursue a literary career.

**This Side Up.** See under Fenton, F. W.

**This World and the Next: A Dramatic Poem.** [Anon.] (Melb., G. Robertson; Lond., A. Strachan.) 1872.

**Thom, Alfred**

*Poetry*

Out of the Wreck. (Syd., the author.) 1947.

**Thomas, A. R. Goring.** See Goring-Thomas, A. R.

**Thomas, Amby (Leslie)**

*Fiction*

Moments of Leisure. (Brisb., R. M. McGregor.) 1919.

**Thomas, Edward Llewellyn Gordon** ("Don Gordon")

*Fiction*

*Tropic Equations: A Tale of the South Seas*, by Don Gordon. (Syd., Macquarie Head Press.) 1933.

Engl. ed. (Lond., L. Mackay.) 1935.

*Poetry*

*Echoes of the South Seas*, by Don Gordon. (Lond., Stockwell.) 1930.

**Thomas, Evan Henry**

*Drama*

*Bandit of the Rhine: An Original Drama in Three Acts*. (Launceston, Chronicle.) 1835.

Published 3rd October 1835. First play recorded as separately published in Australia. No copy has yet been traced. It was performed at Launceston on 14th October 1835.

The publication of *Rose of the Wilderness, or Emily the Maniac. A Romantic Drama in Five Acts* was announced in 1835, but there is no record of its issue. Thomas arrived in Tasmania in 1822, and became a hotel proprietor. In 1824 he was associated with Andrew Bent as editor of the *Hobart Town Gazette*. He visited England in 1830 and on his return interested himself in the formation of local dramatic societies. At Launceston in 1831 and later he delivered courses of lectures on literature. He died in 1837, aged 36. See also *Pressmen and Governors*, by E. Morris Miller (1952).

**Thomas, Harry**

*Fiction*

*Who Made the Cake and Other Stories*. (Lond., C. W. Daniel.) 1925.

"**Thomas, Julian**". See James, Stanley.

**Thomas, Leslie**. See Thomas, Amby.

**Thomas, Margaret**

*Poetry*

*A Painter's Pastime*. (Lond., Greening.) 1908.

A painter and sculptor, born in England and educated in Melbourne, trained under Charles Summers, exhibited at the Royal Academy. Has written travel books on Syria, Spain and Morocco, and handbooks on painting and sculpture; and published an account of Summers's work, *A Hero of the Workshop*.

**Thomas, Nora Kyffin**

*Poetry*

*Six Sonnets*. (Adel., Hussey & Gillingham.) 1917.

**Thomas, Vernon**

*Fiction*

*Meteren Road*. (Lond., Ward Lock.) 1930.

**Thomas, William Charles**

*Poetry*

*Dancing Leaves*. (Perth, People's Publ. Co.) 1931.

*White Man's Work and Other Poems*. (Perth, Brokensha & Shaw.) 1940.

**Thomas, William Joseph**

*Fiction*

*Some Myths and Legends of the Australian Aborigines*. (Melb., Whitcombe & Tombs.) 1923.

"**Thomas the Rhymer**". See Hayward, Charles W.

"**Thomasine**". See Connolly, Mrs Hope.

**Thomes, William Henry**

*Fiction*

*A Gold Hunter's Adventures, or Life in Australia by a Returned Australian*. (Boston.) 1864.

British ed. (Glasgow, Simpkin.) 1866.

Another ed. entitled *A Gold Hunter's Adventures Between Melbourne and Ballarat*. (Lond., Ward Lock.) 1885.

Another ed., illust. by Champney. (Chicago, Sumner.) 1882. Aust. ed., entitled *A Gold Hunter's Adventures in Australia, Including the Journey from Melbourne to Ballarat and Life at the Gold Mines*. (Hobart, J. Walch & Sons) c. 1916.

*Life at the Gold Mines of Ballarat*. (Lond., Glasgow, Simpkin.) 1866.

Cheap ed. (Lond., Ward Lock.) 1885.

*The Bushrangers: A Yankee's Adventures During his Second Visit to Australia*. (Boston, Lee & Shepard.) 1872.

Another ed. (Chicago, Sumner.) 1882.

Another ed., illust. 1891.

*The Belle of Australia, or Who am I?* Illust. by F. C. Hassam. (Chicago, Laird & Lee.) 1883.

Another ed. 1891.

Thomes was the author of *Life in the East Indies* (1872), *On Land and Sea* (1884), *Life in the Sandwich Islands* (1884), *Lewey and I; Sequel* (1885), *Running the Blockade* (1889), *Slaver's Adventures on Sea and Land* (1889), and *Whaleman's Adventures on Sea and Land* (1889). He was at Ballarat for some years during the eighteen-fifties. His biography is contained in *Take Your Bible in One Hand* by G. R. Stewart (1939).

**Thompson, A.**

*Poetry*

*The Afflicted Boy and Other Poems*. (Adel., Advertiser.) 1880.

Written by a blind boy of fifteen years.

**Thompson, Annie**

*Fiction*

*The Narrow Margin*. (Lond., Sisley.) 1907.

**Thompson, Charles Kenneth**

*Fiction*

*Tram Ticket Mystery*. (Syd., New Century Press.) 1930.

*The Mystery Lady [and] What Happened to Smithers*. (Syd., New Century Press.) 1930.

*Order in the Court*. (Syd., Frank Johnson.) 1942.

*The Third Man*. (Syd., Frank Johnson.) 1942.

*Loyal to Satan*. (Syd., Currawong.) 1945.

*King of the Ranges: The Saga of a Grey Kangaroo*. (Syd., Dymock's.) 1945.

- Monarch of the Western Skies: The Story of a Wedge-tailed Eagle. (Syd., Dymock's.) 1946.  
 Warrigal the Warrior. (Syd., Dymock's.) 1948.  
 The Man from Caryville. (Syd., Frank Johnson.) 1949.  
 Maggie the Magnificent. (Syd., Dymock's.) 1949.  
 Red Emperor. (Syd., Dymock's.) 1950.  
 Old Bob's Birds. (Syd., Dymock's.) 1950.

Author of *Yes, Your Honour! Sidelights of the Australian Law Courts* (1947), and of books for children.

**Thompson, Douglas Lindsay**

*Fiction*

- Blue Brander: A Story of Adventure and Australian School Life. Illust. (Lond., Ward Lock.) 1927.  
 Are Fowls People: Farmyard Fables. (Syd., Art in Australia.) 1928.  
 The Gang on Wheels. Illust. (Lond., Ward Lock.) 1930.

**Thompson, Henry Lambert**

*Poetry*

- A Few Sonnets and Rondeaux. (Melb., G. Robertson.) 1900.  
 Musings in Melody. (Melb., R. A. Thompson.) 1901.  
 In the Bush Shade. (Melb., R. A. Thompson.) 1902.

**Thompson, John**

*Poetry*

- Three Dawns Ago. (Lond., Methuen.) 1935.  
 Sesame and Other Poems. (Syd., Currawong.) 1944.

John Thompson was born at Melbourne in 1907. After taking his B.A. degree at the university there, he lived for some years in various European countries. He has been on the staff of the Australian Broadcasting Commission as writer and producer since 1939, with an interval of war service (1942-5) in the A.I.F. His earlier book of verse, opening with a number of brief lyrics of Elizabethan flavour, has echoes of London surroundings and memories of Australia, besides modern consideration of "the weary old self-lacerating I". A similar acute reflectiveness suffuses the later book, in which the homeward convergence of his experience abroad is typified in "Traveller", accepting the bush with "active joy" as "an angular presence, elbowy, lean as famine", and hopeful for

*workmanlike actions of liberation  
 worthy of them who first set axe to gum-butt,  
 who shimmer-crazy died in drinkless deserts,  
 or reached the inland grass with flocks and herds.*

**Thompson, Lilian Irene.** See Turner, Lilian Irene.

**Thompson, Nita O.**

*Fiction*

- The Crimson Falcon. (Melb., Lothian; Lond., C. Palmer.) 1931.  
 The Devil's Jester. (Adel., Southern Press.) 1945.  
*Poetry*  
 Gum Blossoms. (Adel., printed by A. & E. Lewis.) 1937.

**Thompson, T. ("Crusader")**

*Poetry*

- Several Links: A Collection of Original Fragmentary Poems. (Adel., W. J. Hunkin.) 1898.

**Thomson, Boyd Cunningham Campbell**

*Poetry*

- Boyhood's Fancies: In Memoriam Boyd C. Thomson, late 23rd Battalion, A.I.F. (Melb., Brown, Prior.) 1917.

**Thomson, John R.**

*Drama*

- Telephone: The Original Side-Splitting Farce. (Parramatta, N.S.W., Independent.) 1882.

**Thomson, Miriam Mary**

*Poetry*

- Sacred Poetry. (Launceston, H. Dowling.) 1850.  
 First book of verse published in Tasmania by a woman.

**Thomson-Gregg, W.**

*Fiction*

- A Desperate Character: A Tale of the Gold Fever. 3 vols. (Lond., Tinsley.) 1872.

It is doubtful whether Thomson-Gregg was an Australian author.

**Thorne, Carina**

*Poetry*

- Leaves from the Australian Bush. (Brisb., H. J. Diddams & Co.) 1912.

**Thorne, R. R.**

*Fiction*

- The Adventures of Smiling Sam. Illust. (Syd., Worker.) 1910.

"Thornton, Fairlie". See Rudge, Florence.

**Thorpe, Percy Charles**

*Poetry*

- The Christian Army and Other Poems. (Melb., E. J. Stephens.) 1885.

**Thou Must Write:** [and] A Bushman's Story. See under Faucett, Frances.

Thoughts of Others. *See under* May, Claire Neville.

Three L's, The. *See under* Eiffe, Patrick.

Threlfall, Evelyn Agnes (*Lady Threlfall, née Baird*)  
*Poetry*

Starlight Songs. (Lond., K. Paul.) 1895.

The Shore of Dreams and Other Verses. (Lond., Allen.) 1907.

Compiler of *Pharaoh's Dream Book* (1923), a modern rendering of two old books on dreams, with notes and commentaries.

Throssell, Ric

*Drama*

Valley of the Shadows: A Three-Act Play. (Perth, Paterson's.) 1949.

Thrower, Mrs W. I.

*Fiction*

Younah: A Tasmanian Aboriginal Romance of the Cataract Gorge. (Hobart, Mercury.) 1894.

Thurian, Aldus

*Poetry*

Bedouries, and Queeop and Other Verses. (Townsville, Qld, T. Willmet.) 1945.

Bidgeroo and Jumbucks and Other Verses. (Townsville, Qld, T. Willmet.) 1945.

Bunyips and Bushland and Other Verses. (Townsville, Qld, T. Willmet.) 1945.

Bush Tea and Overlanders and Other Verses. (Townsville, Qld, T. Willmet.) 1946.

Thwaites, Frederick Joseph

*Fiction*

The Broken Melody. (Syd., Publicity Press.) 1930.

Another ed. (Syd., N.S.W. Bookstall.) 1932.  
The 7th impression has an "Author's Note".  
Engl. ed. (Lond., Eyre & Spottiswoode.) 1933.

*Published by Jackson & Sullivan, Sydney, unless otherwise stated:*

Hell's Doorway. 1932.

Engl. ed. (Lond., Eyre & Spottiswoode.) 1933.  
Another ed. (Syd., New Century Press.) 1939.

Flames of Convention. 1933.

Cover sub-title: A Tragedy of Two Lives.  
Another ed. (Syd., New Century Press.) 1939.

Where Gods are Vain. 1934.

6th ed. (Syd., New Century Press.) 1938.  
Engl. ed. (Lond., Quality Press.) 1942.

Broken Wings. 1934.

Another ed. (Syd., New Century Press.) 1939.

The Melody Lingers. 1935.

Another ed. (Syd., New Century Press.) 1938.

The Mad Doctor. 1935.

Another ed. (Syd., New Century Press.) 1938.  
Another ed. (Syd., Huston.) 1947.

*Published by F. J. Thwaites Publ. Co., Sydney, unless otherwise stated:*

The Defender. 1936.

Another ed. (Syd., New Century Press.) 1938.

The Redemption. 1936.

Another ed. (Syd., New Century Press.) 1939.

Rock End. 1937.

A Man of Destiny. 1938.

The Mad Doctor in Harley Street. (Melb., Windsor Publ. Co.) 1938.

Another ed. (Syd., Thwaites.) 1946.

Fever. 1939.

4th ed. 1946.

Whispers in Tahiti. 1940.

Wind in the Bracken. 1941.

Shadows Over Rangoon. 1941.

Out of the Dawn. 1945.

They Lived That Spring. 1946.

The Night Closed Down. 1948.

Oasis of Shalimar. (Syd., Edwards.) 1950.

Thwaites is a successful publisher of his own novels, which have won great popularity. *The Broken Melody* has run into over 120,000 copies, and the sales of most of the succeeding novels have reached the ten-thousand mark.

Thwaites, Michael Rayner

*Poetry*

Milton Blind. (Oxford, Blackwell.) 1938.

Newdigate prize poem, 1938.

The Jervis Bay and Other Poems. (N.Y., Putnam's.) 1942.

Thwaites won the King's medal for poetry at Oxford.

Thyrus: An Australian Magazine of Verse. Ed. by H. V. Birtles. Nos. 1-2. (Newcastle, N.S.W., the editor.) 1935.

Tibbs's Popular Australian Songs and Poems. (Syd., Batty & Chalcraft.) 1888.

Tichborne, Henry ("Sundowner")

*Fiction*

Noqu Talanoa: Stories from the South Seas, by Sundowner. (Lond., European Mail.) 1896.

Told by the Taffrail, by Sundowner. (Lond., Chatto & Windus.) 1901.

Stories.

The Tale of the Serpent, by Sundowner. (Lond., Chatto & Windus.) 1902.

Tichborne's other works include *Rambles in Polynesia* (1897), *From Kosciusko to Chimborazo*, and *Above the Clouds in Ecuador*.

Tickner, Georgina Maria ("Mona Marie") (Mrs W. Bones)

*Poetry*

The Casket of Gems, by Mona Marie. (Ballarat, Vic., Luplau & Henwood.) 1882.

Ballarat Chimes, by Mona Marie. (Ballarat, Vic., E. E. Campbell.) 1891.

The Ballarat Chaplet of Verse and Prose. (Ballarat, Vic., W. B. Macdonald.) 1894.

**Tierney, John.** See "James, Brian".

**Tierney, Thomas Vincent**

*Poetry*

Ballarat and other Verses. (Roulston, Dandenong, Vic.) 1912.

Bacchus. (Melb., Hawthorn Press.) 1938.

Radiant Land and Other Verses. (Melb., Hawthorn Press.) 1940.

**Fighe, Harry**

*Drama*

Jean: A Play in a Prologue and Three Acts. (Lond., Elliot Stock.) 1901.

The Atonement: A Play by Cecil Rose and Harry Tighe. (Lond., Drane.) 1929.  
Performed at St Paul's, Covent Garden, London.

*Fiction*

Remorse and Other Essays. [Stories.] (Lond., Sonnenschein.) 1902.

Archie Wynward of Glen of Imaal. (Lond., Sonnenschein.) 1903.

The Calore Girl: A Spanish Story of a Gipsy With a Faithful Heart. (Lond., Routledge.) 1906.

A Man of Sympathy. Illust. (Syd., N.S.W. Bookstall.) 1908.

The Four Candles. (Lond., J. Long.) 1909.

The Model in Green. (Lond., J. Long.) 1910.

Intellectual Marie. (Lond., J. Long.) 1911.

A Watcher of Life. (Lond., Heath Cranton.) 1913.

The Man in the Fog. (Lond., Heath Cranton.) 1916.

The Sheep Path. (Lond., Westall.) 1917.

The Silent Room: A Rustling Comedy with an Undercurrent of Seriousness. (Lond., Westall.) 1918.

Day Dawn. (Lond., Westall.) 1919.

Women of the Hills. (Lond., Cape.) 1922.

Life's Antagonisms. (Lond., T. Butterworth.) 1923.

With the Tide. (Lond., Heath Cranton.) 1925.

Emily Read: A Novel in Three Periods. (Lond., Heath Cranton.) 1926.

As I Saw It. Illust. (Lond., Stockwell.) 1937.

By the Wayside. (Lond., Heath Cranton.) 1939.  
Autobiographical Fiction, recording author's association with theatres and actors.

Author of a biography *A Queen of Unrest: The Story of Juana of Castile* (1905). In *A Man of Sympathy* an Englishman, having made good as a squatter, goes home in response to the reawakening of an old love, but the solution is worked out in New South Wales. The title of *The Four Candles* denotes the use of burning candles to decide which of four prospectors in New South Wales is to marry a lonely widow grief-stricken by the death of her child. The birth of another child eases her emotional tension, and coincides with a "lucky strike". *Archie Wynward of Glen of Imaal*, the story of an Irish actor, has incidental relation to Australia in that Sydney was the scene of some of his years of success.

Henry Tighe, born at Newcastle, New South Wales, went to England when he was 17 years

of age, and his connection with Australia as a writer consists mainly of the occurrence, in books which he wrote abroad, of local material as indicated in a note at the foot of the bibliographical list above, though, between 1930 and 1935, he was actively associated with the repertory theatre movement in Sydney.

**Tilbrook, Ian**

*Poetry*

Torn Edges. (Adel., Preece.) 1938.

Time-Shadows. (Adel., Jindyworobak.) 1945.

With Rex Ingamells, author of *Conditional Culture* (1938).

**Tilney, Miss.** See Stanley, Effie.

**Tilse, Howarde**

*Poetry*

Musings of a Moresby Mouse. (Brisb., Barker's Bookstore.) 1944.

**Tilton, May**

*Fiction*

The Grey Battalion: The Story of a Nursing Sister During the War. (Syd., Angus & Robertson.) 1933.

**Timms, E. V.**

*Fiction*

The Hills of Hate. (Syd., Cornstalk.) 1925.

James! Don't be a Fool. (Syd., Cornstalk.) 1927.

The Cripple in Black. (Lond., Skeffington; Syd., Cornstalk.) 1930.

Another ed. (Syd., Angus & Robertson.) 1947.

Whitehall. (Syd., Angus & Robertson; Lond., Skeffington.) 1931.

Alicia Deane: An Historical Novel. (Lond., Skeffington.) 1931.

Aust. ed. (Syd., Angus & Robertson.) 1932.

Conflict. (Syd., Angus & Robertson; Lond., Hutchinson.) 1934.

Another ed. (Syd., Angus & Robertson.) 1947.

Far Caravan. (Syd., Angus & Robertson; Lond., Hutchinson.) 1935.

Also published by Angus & Robertson, Sydney:

Ten Wicked Men. 1937.

Maelstrom. 1938.

2nd ed. 1947.

Dark Interlude. 1939.

James! How Dare You. 1940.

Forever to Remain. 1948.

The Pathway of the Sun. 1949.

The Beckoning Shore. 1950.

Several of the above novels were issued first as supplements to the *Australian Women's Weekly*. Author of *The Cities Under the Sea* (1948), an adventure story for boys.

Edward Vivian Timms was born in 1895 at Charters Towers, Queensland. He began studies in engineering, but enlisted with the A.I.F. in 1914, served as a lieutenant in the Gallipoli

campaign, and returned to Australia among the wounded. In the second world war he held the rank of major, with service as a prisoner-of-war camp commandant and afterwards as inspector of prisoner-of-war rural centres. He has contributed stories to numerous journals at home and abroad, and has written serials for radio as well as for print. *Maelstrom* has been translated into braille and *Conflict* into the Spanish and Danish languages. Timms's novels are mostly historical romances, with numerous characters in the accustomed manner, and with traditional circumstances heightened by a succession of adventurous episodes, distributing the action over the general scene by inter-knit motifs. The setting of *The Cripple in Black* is first Genoa, then London, with scenes at the court of King Charles. *Whitehall* is largely concerned with the exploits of an English privateer against the French. The action of *Alicia Deane* is mainly in the West Indies, with complementary English scenes. *Conflict* begins in Nice among fisherfolk, of whom Sebastien Vernet and René Scarron, taken by pirates and made galley slaves, contrive a mutiny. Sebastien thereupon takes charge and directs depredations, for personal reasons, against the French. His sister, Marie, separated by the vicissitudes that follow from her lover, André, marries (with respect and convenience but not love as the motive of both parties) Sir Peter Kenelm in England. He has been blinded in France while on a diplomatic mission when betrayed, from patriotic motives, by Jacqueline de Brenac, whom he loves. In the end her love for him impels her to join him, and André and Marie are also united. *Far Caravan* presents the clash of medieval and seventeenth-century influences in Russia as a background for a romance in which a French couple are the principal figures. *Maelstrom* follows the exploits of a group of French adventurers, called The Immortals because each has survived defiance of Richelieu. Their contact with a girl, Félicité, leads to her love for one of them, Armand, with whom she is united finally at Quebec. *Forever to Remain*, the first of a proposed series of twelve Australian historical novels, has its action mainly on board a ship taking English immigrants to Western Australia in 1831. The main characters are an innkeeper, Henry Gubby, whose passivity is countered by the shrewd yet humane assertiveness of his wife, Martha, and their daughter, Penelope, besides Simon Challinor, a young Englishman of good family to whom she becomes affianced after the ship reaches Fremantle. These two, and an escaped convict woman whom he succours and who consequently disrupts their happiness, are the principals in *The Pathway of the Sun*. In both books there are specific descriptions of the early Western Australian settlement, as well as scenes in the adjacent bush. *The Beckoning Shore*, with the Gubbys now keeping a tavern in Sydney, turns chiefly on the attempts of Simon's somewhat abnormally vindictive

brother, Edward, to destroy the former's happy marriage with Penelope, because of its interference with Edward's prospects of inheriting the Challinor family estate. In the course of the story, facts relating to New South Wales in Governor Bourke's time, which is the period of the action, are profusely interpolated. The two "James" novels are humorous books. *Dark Interlude* is a mystery novel. Timms is author also of two juvenile novels, *The Valley of Adventure* (1926) and *Red Mask* (1927), and of a descriptive biographical work, *Lawrence, Prince of Mecca* (1927).

#### Timperley, William Henry

##### Fiction

Harry Treverton: His Tramps and Troubles, told by himself. Ed. by Lady Broome. Illust. (Lond., Routledge.) 1889.

English Catalogue enters it anonymously in 1888.

Author of *Bush Luck* (1892), an Australian story for boys.

"Tip". See Kelaher, James Andrew.

[Tis New Year's Morn:] Original Stanzas suggested by the Tasmanian Almanack for 1825. (The Tasmanian Almanack for 1825, Hobart Town; compiled and printed by Andrew Bent, Govt Printer.) 1825.

"Tiveychoc, A". See Lording, Rowland Edward.

#### Tobin, Charles

##### Fiction

The Tree of Judea: A Legend of the Cross. (Melb., Lothian.) 1950.

Todd, B. See Synnot, B.

#### Todd, Ellen Joy (Mrs R. H. Todd)

Rhymes at Random, by the editor of the *Woman's Budget*. (Syd., H. Murray.) 1917.

Author of *Looking Back: Some Early Recollections* (1938).

#### Todd, Florence Emily

##### Poetry

Christian Socialism in Verse: Twelve Socialistic Poems. (Melb., Cole.) 1896.

"Tohunga". See Lane, William.

#### Tomholt, Sydney

##### Drama

Bleak Dawn and Other Plays. (Syd., Angus & Robertson.) 1936.

*Bleak Dawn and Other Plays* comprises 10 one-act plays. The one that gives the book its title amounts to a full-length drama, others being about half its length and several much



brief. "Bleak Dawn" consists of a situation in which a woman, Emily, is visited by her divorced husband, Jim Stanford. The feelings thus aroused in her, while their children play outside the house, are a mixture of the impersonal desire of a sexually experienced woman and a residue of the former association. She nevertheless maintains the distance of the altered circumstances, and he then tells her that his overtures are the result of a bet. His departure leaves her in a state of indecisive regret. The play, though relying somewhat unduly on stage directions for this, presents the states of mind of both of them, aided by the intervention of Jessie Bean, a friend of Emily. More melodramatic elements mingle with mystical effects in the shorter plays, two of which have a religious theme.

**Tompson, Charles**

*Poetry*

Wild Notes from the Lyre of a Native Minstrel. (Syd., Robert Howe, Govt Printer.) 1826.

Quotations from "Retrospect" and "A Song for January 26, 1824" in Stable's *The High Road of Australian Verse* (1929).

This book, published when the author was 20 years of age, is the first volume of verse written by an Australian-born poet and printed and published in Australia, though it shows little influence of locality and is not in other respects distinctive. Charles Tompson was born in 1806 at Sydney, became a public servant, and after retiring on a pension died at Sydney on 5th January 1883. He wrote both prose and verse in later life, but it has not been collected in book form.

**Tonkin, Murray**

*Fiction*

Mr Dimblebury Digs for Victory. (Adel., Tanganya Press.) 1944.

**"Tony the Pieman"**

*Fiction*

Night Scenes of Melbourne, by Tony the Pieman. Illust. (Melb., American Publ. Co.) 1877.

**Topp, Arthur Maning**

*Drama*

Enderby: A Tragedy. (Melb., F. F. Baillière.) 1867.

This has been wrongly attributed to Finnamore.

Born in England in 1844, Topp arrived in Melbourne in 1858. He was the founder, and a member of the editorial committee, of the *Melbourne Review*. He joined the *Argus* literary staff in 1882.

**Topp, Leila L.**

*Poetry*

Flowers of Thought, Culled from Nature's Garden. (No imprint.) n.d.  
Another ed. (Melb., Atlas Press.)

**Torrance, Joan (Mrs Kerr)**

*Poetry*

\*Twixt Heather and Wattle. (Melb., Crawford & Son.) 1900.

Another ed., illust. by Tom Roberts etc. (Melb., G. Robertson.) 1904.  
6th ed. (Melb., G. Robertson.) 1911.

Welcome to Miss Ada Crossley. (Melb., Osbold-stone.) 1903.

A poem.

A Tribute to Robert Burns. (Melb., T. Smith.) n.d.

On the Landing of Our Troops at Gallipoli. (Melb., McCarron, Bird.) n.d.

**Tory, Alan Percival**

*Essays*

Rain on Tin Roofs. Illust. by Elaine Haxton. (Syd., George M. Dash.) 1943.

Harbour in Heaven. (Syd., George M. Dash.) 1949.

*Fiction*

Nod to Strangers. (Syd., Cassell.) 1945.

**Tottenham, Blanche L.**

*Fiction*

Man from Mars. (Syd., Madgwick.) 1903.

**Tournay-Hinde, E. E.**

*Fiction*

Minds Unmoored. (Burwood, N.S.W., F. J. Thwaites Publ. Co.) 1936.

**Towers, Frank**

*Drama*

Prince Darling: A Christmas Extravaganza. (Brisb., Warwick.) 1875.

**Town, Oldbridge**

*Poetry*

Canticles for Conventioners. (Melb., Rae Bros.) 1884.

**Town Halle, Melbourne:** Ye olde English Fayre, Helde in Ye Greate Halle, Whyche for Ye Nonce is Chaynged Intoe a Streete of Ye Olden Tyme, Including a Facsimile of Ye Olde Chelsea Bun House, Dec., 1881. (Melb., Ferguson & Moore.) 1881.

Cover reads: "Towne Halle, Melbourne: A Booke of Ye Olde Englishe Fayre". Contains sketches and poems by the following: E.E.M. (Professor Morris), poem and article by H.A.S. (Professor Strong); story by "Henri De Tour Noir" (H. G. Turner); "A Matin Song" by Patrick Moloney; sonnets by Joshua Lake and David Blair; articles by James Smith and S.T. (Stephen Thompson).

**Trait, E. J.**

*Fiction*

I'm Telling You! (Melb., Standard Newspapers.) 1950.

**Tranmar, Ellie, and Blackett, Evelyn**

*Fiction*

The Chinese Interpreter and Other Christmas Stories. (Hobart, J. Walch & Sons.) 1888.

**Treacy, Mrs Mary Patricia**

*Poetry*

Rhyme Marches On! (Perth, printed by Paterson's.) 1940.

**Treble, Donald**

*Fiction*

Death on the Beam. (Syd., Currawong.) 1944.

"Trebreh, Sepam S.". *See under* Mapes, Samuel Herbert.

**Tredinnick, Edna Mary Louisa** (Mrs William Hamilton, née Smith)

*Poetry*

Wind from Carribee. (Melb., Jindyworobak.) 1947.

**Tregaskis, E. Franklin**

*Fiction*

Boysie in the Bush: An Australian Tale. (Ballarat, Vic., James Curtis.) n.d.

**Trehy, Annie Louisa Virginia.** *See* Dodwell, Annie Louisa Virginia.

**Treloar, Mrs C. M.**

*Poetry*

Poems by C. T. (No imprint.) 1918.

"Trent, Elizabeth". *See* O'Mahony, E.

**Trevarthen, H. P.**

*Fiction*

World D. Ed. by J. K. Heydon. (Lond., Sheed & Ward.) 1935.

**Triebel, L. A.**

*Essays*

Fisher's Ghost and Other Essays. (Melb., Cheshire.) 1950.

Louis Augustus Triebel was born in London in 1890, and is M.A. (Lond.) and D.Lit. (University of Tasmania). After a period as lecturer he became in 1934 Professor of Modern Languages at the university. His writings include books, and the editing of texts, related to his special department of knowledge, and he is author of works on French exploration in Tasmania and in the Australasian region. *Fisher's Ghost and Other Essays* takes its title from an account of the

murder of a New South Wales settler in 1826 and its consequences. There are other local themes, historical and otherwise, but the contents of the book are mainly concerned, in a scholarly but simple manner, with aspects of literature.

**Trinca, L.**

*Poetry*

My Thoughts. (Melb., the author.) 1923.

**Trinick, John Brahms**

*Poetry*

The Dead Sanctuary. Introd. note by J. W. Mackail. (Lond., Oxford University Press.) 1922.

"Tripod"

*Anthology*

Australian Anthologies. Ed. by Tripod. (Syd., J. Sands.) 1887.

**Trist, Margaret**

*Fiction*

In the Sun. (Syd., the author.) 1943.

*Short stories.*

Now That We're Laughing. (Syd., Angus & Robertson.) 1945.

*American ed., entitled Sun on the Hills. (N.Y., Harper.) 1946.*

What Else Is There? (Syd., Angus & Robertson.) 1946.

*Short stories.*

Daddy. (Syd., Angus & Robertson.) 1947.

Margaret Trist was born at Dalby, Queensland, and in her writings draws on her experience in that region as well as later in the Blue Mountains and at Sydney, concerned chiefly with the ways and often amusing foibles of ordinary people, as when, in *Daddy*, she presents a man of literary pretensions and corresponding escapades against the background of his typically suburban household and surroundings with a faithful wife and rather less respectable family.

**Tritton, Nellé**

*Poetry*

Poems. (Brisb., R. G. Gillies.) 1921.

**Trollope, Anthony**

*Fiction*

Harry Heathcote of Gangoil: A Tale of Australian Bush Life. (Lond., Sampson Low.) 1874.

*Another ed. (Lond., Ward Lock.) 1883.*

John Caldigate. (Lond., Chapman & Hall.) 1879.

*Another ed. (Lond., Routledge.) 1880.*

*Another ed. (Lond., Chatto & Windus.) 1885.*

Anthony Trollope was born in London in 1815 and died there in 1882. He came to Australia in 1871, primarily to visit one of his two sons who had become a settler in Queensland. He spent fourteen months, in this country and visited

it again in 1882. He was the author of more than fifty works of fiction and more than a dozen books of other kinds. His great popularity as a novelist, whose view of fiction was that it should present "human beings in whose existence one is forced to believe", afterwards declined, but interest in his work has revived in recent times. The two books above are listed because of their Australian material. *Harry Heathcote of Gangoil*, a short work, is a Christmas story based on his son's experiences. In *John Caldgate*, a young Englishman's debts lead him to forfeit his prospective patrimony and emigrate to Australia, where his industry and good fortune on the gold-fields for several years, narrated in about fifty pages of the work, enable him to return to England and marry; but an association he had had with a woman in Australia causes him to be wrongfully imprisoned as a bigamist, though all comes right in the end. In this story Trollope used his knowledge as a postal official for a detective interest. Brief impressions of Australia occurring in his *Autobiography* (1883) are amplified very fully in *Australia and New Zealand* (1873).

"Trooper Bluegum". See Hogue, Oliver.

True Tales of the Early Days. See under Pyke, Thomas William.

Truebridge, Benjamin Arthur. See "Vrepon, Brian".

Truran, John William

*Fiction*

Green Mallee. Preface by J. Le Gay Brereton. (Syd., Angus & Robertson.) 1932.

Where the Plain Begins. (Syd., Angus & Robertson.) 1933.  
Engl. ed. (Lond., Aust. Book Co.) 1934.

Tuck, Bernard Edward Charles

*Drama*

Naaman: A Sacred Cantata for Sunday Schools and Choirs. (Adel., Hunkin, Ellis & King.) 1933.

Tucker, Cecil Finn

*Fiction*

Nineteenth Hole Romances, and the Devious Methods of Joseph Blotchford. (Melb., Melb. Publ. Co.) 1927.

Tucker, Henry J.

*Poetry*

The Weather Prophet and Other Verses. (Adel., Advertiser.) 1929.

Author of *From Mah to Mahi* (1943).

Tucker, Horace Finn

*Fiction*

The New Arcadia: An Australian Story. (Lond., Sonnenschein; Melb., G. Robertson.) 1894.

*Poetry*

After Many Days; Song of Travel, with the Angel's Story. (Melb., Melville & Mullen.) 1905.

Tucker, James. See under Adventures of Ralph Rashleigh.

Tucker, John Owen

*Poetry*

The Golden Spring: A Tale of Tasmania; and Other Poems [including Burke and Wills Expedition]. (Melb., H. T. Dwight.) 1865.

The Mute: A Poem of Victoria, and Other Poems. (Melb., H. T. Dwight.) 1870.

Tucker, Joseph John

*Poetry*

His First and Last Wooing and Other Poems. (Wangaratta, Vic., W. Bickerton.) 1872.

Tucker, T. G.

*Anthology*

Illustrative Prose and Verse: A Companion to the New Primer of English Literature. Ed. by T. G. Tucker and Walter Murdoch. (Melb., Whitcombe & Tombs.) 1908.

*Criticism*

The Cultivation of Literature in Australia. (Melb., Echo Publ. Co.) 1902.

*Essays*

Things Worth Thinking About: A Series of Lectures upon Literature and Culture. (Melb., G. Robertson.) 1890.

Platform Monologues. (Melb., Lothian.) 1914.

*Poetry*

Sonnets of Shakespeare's Ghost. The Words procured by Gregory Thornton, the Ornaments by W. Blaeu. (Syd., Angus & Robertson.) 1920.

Thomas George Tucker was born in England in 1859 and died in 1946. His distinguished academic career included occupancy of the Chair of Classics and English in the University of Melbourne for many years until his retirement in 1920, when he was created C.M.G. His published works consist of numerous volumes in both these departments of knowledge, with which his essays, directly or indirectly, are largely concerned.

Tully, Michael Joseph John ("Barry Kerr")

*Poetry*

The Silliad: A Metrical Travesty, by Barry Kerr. (Melb., M. J. Tully.) 1900.

Half a Hundred Sonnets. (Melb., the author.) 1908.

Verses from a Pocket Book. (Melb., McGill's Agency.) 1909.

A Prodigal Soul and Other Verses. (Melb., Advocate Press.) 1912.

Melbourne City and Other Sonnets. (Melb., privately printed.) 1918.

Tully contributed to *Tocsin* under the pen-name of "Marcus"; his "Counterfeit Poems" in *MS.*, are in the possession of J.K. Moir.

**Tunley, Nellie**

*Poetry*

Afterward and Other verses. (Brisb., Gillies.) 1903.

Another ed. 1913.

**Tunnock, James Thompson**

*Poetry*

The Dental Student's Technical Course in Rhyme: Tunnock's Text-book of Anatomy, Physiology, Dental Anatomy . . . Written in Rhyme. Illust. (Melb., Ford & Son.) 1909.

**Turnbull, Clive**

*Criticism*

These Tears of Fire: The Story of Francis Adams. (Melb., Hawthorn Press.) 1949.

Ed. limited to 500 copies.

*Poetry*

Outside Looking In. (Melb., Transition Press.) 1933.

14 Poems. (Melb., Hawthorn Press.) 1944.

Stanley Clive Perry Turnbull was born at Glenorchy, Tasmania, in 1906, and, after journalistic experience in that State and on the staff of the *Herald* in Melbourne, became in 1950 assistant editor of the *Argus*. His poems, mainly in free form, are brief reflections, in a vein of realistic irony, on aspects of the modern world. *These Tears of Fire* extols Francis Adams's poetry to a rather disputable degree, as in the question, relating to its place in Australian literature: "Out of all he wrote, and he wrote much, feeling death ever at his heels, not a great deal will survive—but of what survives is there anything better?" Turnbull is author of a number of other monographs, including *Kellyana: A Bibliography of the Kelly Gang* (1943), *Wings of Tomorrow* (1945), *Mulberry Leaves: The Story of Charles Whitehead* (1945), *Bluestone: The Story of James Stephens* (1945), *Eureka: The Story of Peter Lalor* (1946), *Bonanza: The Story of George Francis Train* (1946), *Art Here* (1947), *The Art of Rupert Bunny* (1948), *Black War: The Extermination of the Tasmanian Aborigines* (1948), *The Melbourne Book* (1948), *The Charm of Hobart* (1949), and *Frontier: The Story of Paddy Hannan* (1949).

**Turnbull, Gilbert Munro**

*Fiction*

Disenchantment. (Lond., S. Paul.) 1932.

Serialized in the *Bulletin* with the title "Alien Corn".

Paradise Plumes. (Lond., S. Paul.) 1933.

Aust. ed. (Syd., Angus & Robertson.) 1934.  
Serialized in the *Bulletin*.

Mountains of the Moon. (Lond., S. Paul.) 1935.

Portrait of a Savage. (Syd., Currawong.) 1943.

**Turnbull, John Arthur**

*Poetry*

Gleanings by the wayside. (Hobart, the author.) 1945.

**Turnbull, Stanley Clive Perry.** See Turnbull, Clive.

**Turner, Alexander Eric**

*Drama*

Hester Siding, and Other plays and verse. (Perth, Paterson's Printing Press.) 1937.

Australian Stages: A Play in Verse for Radio. (Syd., Mulga Publications.) 1944.

Royal Mail and Other Plays. (Perth, Paterson's Printing Press.) 1944.  
Radio plays.

**Turner, Mrs Bessie ("Swinton")**

*Fiction*

The Lust of Gold. Illust. (Adel., Sands & McDougall.) 1934.

**Turner, Ethel**

*Poetry*

Gum Leaves by Ethel Turner: With Oddments by Others. Pictures by D. H. Souter. (Syd., W. Brooks.) 1900.

Ethel Turner's Birthday Book. (Lond., Ward Lock.) 1909.

Prose and verse.

The Tiny House and Other Verses. (Lond., Ward Lock.) 1911.

Fifteen and Fair. (Lond., Hodder & Stoughton.) 1911.

An Ogre Up-to-date. Illust. (Lond., Ward Lock.) 1911.

Verses and prose stories for children.

Oh Boys in Brown. (Syd., no imprint.) 1914.

*Fiction*

Published by Ward Lock & Co., London, unless otherwise stated:

Seven Little Australians. 1894.

The Family at Misrule. 1895.

Sequel to *Seven Little Australians*.

The Story of a Baby [and other stories]. 1895.

The title piece was separately issued in the *Nautilus Series*, and the remainder were reissued under the title of *The Little Duchess* (1896), in the same series.

- The Little Larrikin. 1896.  
 Miss Bobbie. 1897.  
 The Camp at Wandinong. 1898.  
Stories.  
 Three Little Maids. 1900.  
 Gum Leaves by Ethel Turner. *See under* Poetry, *supra*.  
 The Wonder Child: An Australian Story. (Lond., R.T.S.) 1901.  
 Little Mother Meg. 1902.  
 Betty and Co., and Other Stories. 1903.  
 Mother's Little Girl. 1904.  
 A White Roof-Tree [and other sketches]. 1905.  
 In the Mist of the Mountains. 1906.  
 The Stolen Voyage [and other stories]. 1907.  
 Happy Hearts: A Picture Book for Boys and Girls. 1908.  
 That Girl. (Lond., Unwin.) 1908.  
 Fugitives from Fortune. 1909.  
 A Selection of Passages from the Books of Ethel Turner. Foreword by Coulson Kernahan. 1909.  
Ethel Turner's Birthday Book  
 Fair Ines. (Lond., Hodder & Stoughton.) 1910.  
 The Raft in the Bush. 1910.  
 The Apple of Happiness. 1911.  
 An Ogre Up-to-date [and other stories in prose and verse]. 1911.  
 The Secret of the Sea. (Lond., Hodder & Stoughton.) 1913.  
 Flower o' the Pine. 1914.  
 The Cub; Six Months of His Life: A Story in War-time. 1915.  
 John of Daunt. 1916.  
 Captain Cub. 1917.  
 St Tom and the Dragon. 1918.  
 Brigid and the Cub. 1919.  
 Laughing Water. 1920.  
 King Anne. 1921.  
 Jennifer J. 1922.  
 The Sunshine Family: A Book of Nonsense for Girls and Boys, by Ethel Turner and Jean Curlew. 1923.  
 Nicola Silver. 1924.  
 The Ungardeners. 1925.  
 Funny. 1926.  
 Judy and Punch. 1928.  
Ethel Turner's works are illustrated by the following artists: A. J. Johnson, H. Copping, F. Evans, J. Macfarlane, St Clair Simmons, M. W. Tarrant, E. K. Burgess, D. H. Souter, A. H. Gough, G. Browne, S. Cowell, W. F. Wightman, F. Dadd, H. C. Sandy.  
Edited, with Bertram Stevens, the *Australian Soldiers' Gift Book* (1918).

Ethyl Sibyl Turner was born at Doncaster, England, in 1872. Her parents brought her to Australia in 1881, and she was educated at the Girls' High School, Sydney. In 1896 she married

Herbert Raine Curlew, a judge of the District Court of New South Wales. *Seven Little Australians* has attained the position of a standard work of juvenile fiction, and the subsequent books have had a similar popularity. Some of them, along with it, have been translated into other languages. Her poetry has a comparable appeal to youthful readers. Her sister, Lillian Turner (Mrs F. Lindsay Thompson) wrote more than twenty books for girls, and her daughter, Jean Curlew (Mrs L. Charlton), with whom she collaborated in *The Sunshine Family*, was the author of juvenile books and also *Verse Writing for Beginners* (1925).

# Turner, Henry Gyles

## Fiction

Tales of the Colony: I. The Confessions of a Loafer: II. The Captive of Gippsland; contributed to the *Journal of Australasia* by H. G. Turner. Reprints, bound later with title page. (Melb.) 1857.

Turner was also the author of *History of the Colony of Victoria, 1797-1900* (2 vols, 1904); *The First Decade of the Australian Commonwealth, 1901-10* (1911); and *Our Own Little Rebellion* (1913).

Henry Gyles Turner was born at London in 1831, came to Australia in 1854, and was for many years general manager of the Commercial Bank of Australia. He died at Melbourne in 1920, well known in cultural circles there. An early manifestation of his lifelong interest in letters was his initiation in 1875 of the *Melbourne Review*, which lasted for ten years, and of which he was joint editor with Alexander Sutherland during the later part of that period. His connection with Australian literature relates mainly to occasional lectures and writings concerning its earlier prospects and his collaboration with Sutherland in the authorship of *The Development of Australian Literature* (1898), which, though superseded and in some respects corrected by later works on the subject, dealt with local writers of the time as then regarded.

# Turner, Lillian Irene (Mrs F. Lindsay Thompson)

## Fiction

The Lights of Sydney, or No Past is Dead. Illust. (Lond., Cassell.) 1896.

This novel by a sister of Ethel Turner won a prize offered by the publishers.

Lillian Turner published more than twenty other books, but these, being more specifically stories for girls, are excluded as juvenile reading in accordance with the limitations of this work as explained in the Preface.

# Turner, W. J.

## Drama

The Man Who Ate the Popomack: A Tragic-Comedy of Love in Four Acts. (Oxford, Blackwell.) 1922.

British Drama League Library of Modern British Drama, No. 2.  
 Another ed. (Lond., Chatto & Windus.) 1929.

*Smaragda's Lover: A Dramatic Phantasmagoria.* (Lond., Chatto & Windus.) 1924.

*Fiction*

*Blow for Balloons.* (Lond., Dent.) 1935.

*Henry Airbubble in Search of a Circumference to his Breath.* (Lond., Dent.) 1936.

The third volume of this comic trilogy is entitled *Henry Airbubble ascends into the Tertium Quid.*

*The Duchess of Popocatapetl.* (Lond., Dent.) 1939.

*Fables, Parables and Plots: Revolutionary Stories for the Young and Old.* (Lond., Eyre & Spottiswoode.) 1946.

*Poetry*

*The Hunter, and Other Poems.* (Lond., Sidgwick.) 1916.

*The Dark Fire.* (Lond., Sidgwick.) 1918.

*Paris and Helen.* (Lond., Sidgwick.) 1921.

*In Time Like Glass.* (Lond., Sidgwick.) 1921.

*Landscape of Cythera: Record of a Journey into a Strange Country.* (Lond., Chatto & Windus.) 1923.

*Seven Days of the Sun: A Dramatic Poem.* (Lond., Chatto & Windus.) 1925.

*Marigold: An Idyll of the Sea.* (Lond., Fleuron.) 1926.

[*Poems.*] (Lond., Benn.) 1926. (Augustan Books of Poetry.)

*New Poems.* (Lond., Chatto & Windus.) 1928.

*A Trip to New York, and a Poem.* (Lond., Mandrake Press.) 1929. (Mandrake Booklets.)

*Seven Sciagraphical Poems.* (Lond., privately printed for the Double Crown Club.) 1929.

*Miss America: Altiora in the Sierra Nevada.* (Lond., Mandrake Press.) 1930.

*Pursuit of Psyche.* (Lond., Wishart.) 1931.

*Jack and Jill.* (Lond., Dent.) 1934.

*Songs and Incantations.* (Lond., Dent.) 1936.

*Selected Poems, 1916-1936.* (Lond., Oxford University Press.) 1939.

Walter James Redfern Turner was born at Melbourne in 1884 and left Australia as a young man. His writings are the product of his subsequent domicile in England, where he died in 1946, having gained a reputation as a poet and dramatic and musical critic. His connection with Australia as a writer is thus hardly more than nominal, and is manifested chiefly in occasional recollections. His novel, *Blow for Balloons*, with its action shifting from China to Australia, contains references to Scotch College, Melbourne, where he was educated, and to other Australian matters.

**Turnley, Cole**

*Fiction*

*Put it on Paper.* (Melb., Cole.) 1941.

**Turton, Eleanor** (*Mrs Francis Graeme Evans*)  
*Fiction*

*Virgin Soil.* (Lond., Hutchinson.) 1938.

**Twamley, Louisa Anne.** *See* Meredith, Louisa Anne.

**Tweedie, Phyllis.** *See under* Eight Plays by Australians.

**20 Australian Novelists.** *See under* Roderick, Colin.

**"Twig"**

*Fiction*

*Follow the Track: An Australian Novel written by Twig.* Illust. by Stump. (Melb., W. H. Williams.) 1861.

**"Twinkler, The".** *See* Mills, Frederick John.

**Twiss, F. E.**

*Drama*

*The Highwayman: An Historical Play for Children at School or College.* (Norwood, Adel., Sydney Partridge Press.) 1908.

**Two Convicts, The.** *See* Gerstäcker, Friedrich.

**Two of a Trade**

*Fiction*

*The Last of the Rexfords, chronicled in Wimmeroo, New South Wales, by Two of a Trade.* (Lond., Ward Lock.) 1895.

**Two Women: Clare, Margaret.** *See under* Fullerton, Mary E.

**Tyler, Ada Roscoe**

*Fiction*

*Fulfilment.* (Melb., A. McCubbin.) 1919.

**Tyler, John William**

*Fiction*

*The Workings of Time, or A Peep into the Future.* (Syd.) 1896.

**Tynan, Katharine** (*Mrs Henry Hinkson*)

*Fiction*

*The Man from Australia: A Passionate Pilgrim.* (Lond., Collins.) 1919.

**Tyrwhitt, Walter Spencer Stanhope**

*Fiction*

*The New Chum in the Queensland Bush.* (Oxford, J. Vincent.) n.d.  
Another ed. (Lond., Allen.) 1888.

# U

"Udontnohoo". *See under* Hobgoblins.

**Uhe, Ellen West**

*Fiction*

Lesla: An Australian Romance. (Melb., Vidler.) 1926.

"Uloola". *See* Humphrey, George Daniel.

"Una". *See* Luffmann, Mrs Laura Bogue.

**Unaipon, David**

*Fiction*

Native Legends. (Adel., Hunkin, Ellis & King.) 1932.  
Aboriginal Legends, No. 1.

**Unconditioned Songs.** *See under* "Maurice, Furnley".

"Unda"

*Drama*

A Dream of the Past, or Valerian: A Dramatic Poem [in three acts]. (Melb., Mason, Firth.) 1874.

**Under the Atebrin Moon:** A Haversack from New Guinea. (Syd., Angus & Robertson.) 1946.  
Stories by New Guinea servicemen.

**Under the Gum Tree.** *See under* Martin, Harriet Anne.

"Unohoo". *See under* Hobgoblins.

"Unsafe Guide, An". *See* Kelly, William Henry.

**Unspoken Thoughts.** *See under* Cambridge, Ada.

**Upfield, Arthur William**

*Fiction*

The House of Cain. (Lond., Hutchinson.) 1928.  
Another ed. (Lond., Dorrance.) 1929.

The Barrakee Mystery. (Lond., Hutchinson.) 1929.

The Beach of Atonement. (Lond., Hutchinson.) 1930.

The Sands of Windee. (Lond., Hutchinson.) 1931.

A Royal Abduction. (Lond., Hutchinson.) 1932.  
Another ed. 1933.

Gripped by Drought. (Lond., Hutchinson.) 1932.

Wings Above the Diamantina. (Syd., Angus & Robertson.) 1936.

Engl. ed., entitled *Winged Mystery*. (Lond., John Hamilton.) 1937.

Mr Jelly's Business. (Syd., Angus & Robertson.) 1937.

Engl. ed. (Lond., John Hamilton.) 1939.  
American ed., entitled *Murder Down Under*. (N.Y., Doubleday, for the Crime Club.) 1943.

Winds of Evil. (Lond., John Hamilton.) 1937.  
Aust. ed. (Syd., Angus & Robertson.) 1937.

The Bone is Pointed. (Syd., Angus & Robertson; Toronto, Saunders.) 1938.

Engl. ed. (Lond., John Hamilton.) 1939.  
American ed. (N.Y., Doubleday.) 1947.

The Mystery of Swordfish Reef. (Syd., Angus & Robertson.) 1939.

Canadian ed. (Toronto, McClelland.) 1943.  
American ed. (N.Y., Doubleday.) 1943.

Bushranger of the Skies. (Syd., Angus & Robertson.) 1940.

Murder Down Under. (N.Y., Doubleday.) 1943.

No Footprints in the Bush. (N.Y., Doubleday.) 1944.  
Engl. ed. (Penguin Books.) 1950.

Death of a Swagman. (N.Y., Doubleday, for the Crime Club; Syd., Angus & Robertson.) 1945.  
Engl. ed. (Lond., Aldor.) 1946.

The Devil's Steps. (N.Y., Doubleday, for the Crime Club.) 1946.  
Engl. ed. (Lond., Aldor.) 1948.

An Author Bites the Dust. (Syd., Angus & Robertson; N.Y., Doubleday.) 1948.

The Mountains Have a Secret. (N.Y., Doubleday, for the Crime Club.) 1948.

The Bachelors of Broken Hill. (N.Y., Doubleday, for the Crime Club.) 1950.

The Widows of Broome. (N.Y., Doubleday, for the Crime Club.) 1950.

Author of *The Murchison Murders* (1934).

Arthur William Upfield, born in England in 1888, came to Adelaide in 1911, and in 1914 enlisted with the A.I.F., remaining on service for nearly five years. Upon his return to civil life in Australia, he acquired, in the course of various occupations, the knowledge of the inland which he makes use of in his writings, and contributed to journals in Australia and England concurrently with the production of his novels. In some of these he has given the crime-mystery story a new turn by substituting for the usual city or urban environment the Australian bush background, featuring as detective an aboriginal half-caste police inspector named Bonaparte who, in *An Author Bites the Dust*, even comes from his post in the interior to investigate the murder of a novelist, Mervyn Blake, at his home among the Victorian hills near Warburton. Bonaparte has the assistance of an aboriginal in following up the clues to a mystery in *The Sands of Windee*, which was recommended by the Crime-book Society.

**Ure Smith, Sydney**

*Anthology*

The Charm of Sydney: [with] Quotations chosen by B. Stevens. (Syd., Angus & Robertson.) 1918.

Sydney Ure Smith was born at Stoke Newington, England, in 1887, and educated at Sydney Grammar School and Queen's College, Melbourne. He was the joint founder and editor of *Art in Australia* and the *Home*, and editor of other art publications. He was also editor, with Gwen Morton-Spencer, of the *Australian Week-end Book*.

**Urquhart, Frederic Charles**

*Poetry*

Camp Canzonettes: Being Rhymes of the Bush and Other Things. (Brisb., Gordon & Gotch.) 1891.

**Urquhart, Jessie**

*Fiction*

Wayside. (Syd., Angus & Robertson.) 1919.

Maryplace: The Story of Three Women and Three Men. (Lond., Nicholson & Watson.) 1934.

Giving Amber Her Chance. (Syd., Endeavour Press.) 1934.

**Urquhart, John** ("Ian Macdonald")

*Fiction*

Philip Brainerd: A Story of To-day, by Ian Macdonald. (Hamilton, Vic., O. Mannett.) 1921.



# V

"Vagabond, The". *See* James, Stanley.

Vagabond Annual, The. *See under* James, Stanley.

Vaile, Cyril

*Fiction*

Liza of Bourke's and Other Stories. (Melb., D. W. Paterson.) 1906.

Vallack, Arthur Styles

*Drama*

One Year: A Playlet in Two Acts. (Syd., Radcliffe Press.) 1924.

Vallis, Val

*Poetry*

Songs of the East Coast. (Syd., Angus & Robertson.) 1947.

Valentine Thomas Vallis was born in 1916 at Gladstone, Queensland, and after attending the Rockhampton High School, and war service from 1941 till 1946, took his B.A. degree at the University of Queensland in 1950, and was appointed Assistant Lecturer in Philosophy in its Department of External Studies. The contents of *Songs of the East Coast* reveal the life of fisherman, net-maker and shipwright, meditating cargoes and buoys, the mud crab "in the star-blazed hour of ebb-tide", pelicans "assembled as a solemn jury", or the remnants of old wharves "where men once paused to shape their dreams", with echoes of war experience in New Guinea, all easily expressed in a temperate modern idiom.

Van Brakkel, Marie

*Fiction*

Two Loves. (Syd., Beatty, Richardson.) 1921.

Nancy's Story. (Syd., Beatty, Richardson.) 1921.  
*Sequel to Two Loves.*

Bill Gets a Move On. (Melb., A. McCubbin.) 1922.

Vance, John William

*Poetry*

Poetry and Writings. (Brisb.) 1885.

"Van Heems, Lili". *See* Goyder, Margot.

Van Kirk, Mrs Harold. *See* Colebrook, Joan.

Vante, W. J. Del. *See* Del Vante, W. J.

Vardy, G.

*Fiction*

Emancipation. (Syd., Frank Johnson.) 1945.

Vassilieff, Elizabeth. *See* Hamill, Elizabeth.

Vaughan, Crawford

*Fiction*

Golden Wattle Time. (Syd., Frank Johnson.) 1942.

The Last of Captain Bligh. (Lond., Staples.) 1950.

Vaughan, Evelyn Maria. *See* Goode, Evelyn Maria.

Vaughan, Hilda (Mrs Charles Morgan)

*Fiction*

The Battle of the Weak. (Lond., Heinemann.) 1925.

Vaughan, Millicent. *See* Stanley, Millicent Preston.

"Vedder, Paul". *See* Vidler, Edward Alexander.

"Vedette". *See* Fitchett, William Henry.

Vennard, Alexander Vindex ("Frank Reid")

*Anthology*

Australian Bush Recitations. Collected by Bill Bowyang. (Bowen, Qld, Bowen Independent print.) 1932.

3rd ed. 1935.

Some verses by the editor are included in this collection.

Author of a book for children, *Toilers of the Reef* (1925), and of *The Fighting Cameliers* (1934).

"Verax". *See* Gould, Nat.

Vicar's Wife, A. *See under* Dickinson, Evelyn Elizabeth.

Victor, Thomas

*Poetry*

Poems. (Australia, printed for the author.) 1859.

The one known copy (pp. iv, 104) wants the paper wrappers which may have indicated the name of the printer.

Victoria: Centenary Celebrations Council

*Criticism*

Victoria: First Century; An Historical Survey, compiled by the Historical Sub-Committee of the Centenary Celebrations Council. (Melb., Robertson & Mullens.) 1934.

Chapter 22 contains an article on the literature of Victoria.

Centenary Gift Book. (Melb., Robertson & Mullens.) 1934.

Includes an account of Victorian women writers, with examples of their work.

**Victorian Anthology for Schools, A.** *See under* Hansen, Martin Peter.

**Victorian Government Prize Essays, 1860**, by F. Acheson, W. Story, H. Rosales, and C. Mayes. (Melb., Govt Printer.) 1861.  
Mainly agricultural in theme.

**Victorian Jubilee Book.** *See under* Walch, Garnet.

**Vidal, Mary Theresa**

*Fiction*

**Tales for the Bush.** (Syd., D. L. Welch.) 1845.

Engl. ed. (Lond., Rivington.) 1846.  
Other editions have been published. The "Tales" were first issued in eight shilling parts.  
Extracted from the 4th ed., *The Convict Landress* was published separately in 1852.

**Winterton: A Tale.** (Lond., Rivington.) 1846.

**Esther Merle, and Other Tales.** (Lond., J. Hughes.) 1847.

**Cabramatta and Woodleigh Farm.** (Lond., Rivington.) 1849.

**Home Trials.** (Lond., Masters.) 1858.

**Ellen Raymond.** 3 vols. (Lond., Smith, Elder.) 1859.

**Bengala, or Some Time Ago.** 2 vols. (Lond., Parker.) 1860.

**Florence Templar.** (Lond., Smith, Elder.) 1862.

**Lucy Helmore.** (Lond., J. Morgan.) 1863.

**Trials of Rachel Charlcote.** (Lond., J. Morgan.) 1864.

**Deb Clinton, the Smuggler's Daughter.** Ed. by J. E. Clarke. (Lond., MacIntosh.) 1866.

Mary Theresa Vidal, daughter of William Johnson, was born in 1815. She married the Rev. Francis Vidal and came to Australia with him in 1840. His church was at Penrith, west of Sydney. After about five years they returned to England. Some personal information and a brief account of their Australian experience is given by her grand-daughter, Faith Compton Mackenzie (wife of the English novelist) in the opening pages and pages 70-7 of *As Much As I Dare* (1938). She there states that *Tales for the Bush*, the only one of Mrs Vidal's books written and published in Australia, was intended for the author's servants, to instil their duty as such on the basis of Christian precepts. The book provides no picture of bush life, and has no significance apart from its connection with Australian literary beginnings. *Cabramatta* (the first of two stories published together) and *Bengala* have some additional interest in that they depict phases of early settlement and social life in the locality where the author's husband had his extensive parish.

**Vidler, Edward Alexander**

*Drama*

**The Rose of Ravenna: A Story of Paolo and Francesca**, in Five Acts. (Melb., G. Robertson.) 1913.

**Pan Calls: A Homely Fantasy in One Act.** (Melb., Vidler.) 1926.

Vidler was also the author of several illustrated animal and plant books for children, published by W. A. Hamer, Melbourne, and of *The Art of Hugh Ramsay* (1918), and other art monographs, including *Margaret Baskerville, Sculptor* (1929). He edited the *Dramatic Year*, 1886-7, as Paul Vedder, and he was also editor of the *Adam Lindsay Gordon Memorial Volume* (1926) and of *Art and Letters* (1921-2). Vidler was born in London in 1863. He was engaged in publishing, and arrived in Melbourne in 1888. He was sometime editor for the *Evening News*, Geelong, the *Taiter*, Melbourne, and *The Spinner*. For several years he was the publisher of literary works of Australian authors. He died in 1942.

**Villiers, Alan John**

*Fiction*

**The Wind Ship.** (Lond., Hurst & Blackett.) 1928.

**Whalers of the Midnight Sun.** Illust. (Lond., Bles.) 1934.

Aust. ed. (Syd., Angus & Robertson.) 1949.

Villiers is also the author of *To the Frozen South* (1924), *Whaling in the Frozen South: A Story of the 1923-4 Norwegian Whaling Expedition to the Antarctic* (1926), *Falmouth for Orders: The Story of the Last Clipper Race Around Cape Horn* (1929), *By Way of Cape Horn* (1930), *Vanished Fleets* (1931, reprinted as *Convict Ships and Sailors*, 1936), *Sea-dogs of To-day* (1932), *The Sea in Ships* (1932), *Voyage of the Panir: The Great Grain Race of 1932* (1933), *Last of the Wind Ships* (1934), *Stormalong* (1938), *Joey Goes to Sea* (1939), and *The Set of the Sails: The Story of a Cape Horn Seaman* (1949). Contributed to *Call to Adventure: True Tales of Their Own Experiences by Prominent Writers* (1935). Villiers is a son of Leon Joseph Villiers, of Melbourne (q.v.). He was born in 1903, and educated at Essendon High School. After going to sea he served sometime on the staff of the Hobart *Mercury*; becoming interested in the Norwegian whalers, he commenced his career as a writer on sailing ships. In 1935 he voyaged to Australia in his own ship, *Joseph Conrad*, and continued his journey through the South Seas to the United States (*see Cruise of the Conrad*, 1937).

**Villiers, Leon Joseph**

*Poetry*

**The Changing Year: A Sonnet Cycle, and Other Verses.** (Adel., H. E. Stone; Melb., Fellowship Press.) 1918.

**Vincent, A. E., and Vincent, W. E.**

*Poetry*

**One Flag, One Destiny: Dedicated to Federated Australia**, Jan. 1, 1901. (Glen Innes, N.S.W., the authors.) 1901.

**Vincent, Joyce**

*Fiction*

**The Celestial Hand: A Sensational Story.** (Syd., J. C. MacCartie.) 1903.

**Sellbridge and Co.: An Australian Story.** (Lond., Monckton.) 1903.

**Vincent, W. E.** *See under* Vincent, A. E.

**Vines, E. ("E.V.")**

*Poetry*

**Alcyon and Other Love Poems.** (Hobart, Mercury.) 1894.

"Vines, Freda". See Calder, Freda Mary Bussell.

Vines, Mrs Rebecca

Poetry

Casket of Verses: Dedicated to the Ladies of Kew, 1903. (Melb., the author; printed by E. F. G. Hodges, Kew.) 1912.

"Viola". See Worthley, R. G.

Violet Verses. Foreword by Henry Lawson. (Adel., W. K. Thomas.) 1917.

Contributors to this anthology include A. Seager (whose poem gives the title to the booklet), C. J. Dennis, C. H. Souter, Mary L. Wyatt, Leon Gellert, W. H. Winter, G. R. Hambridge, Elsie Cole, S. Talbot Smith, "Elodie", Mrs Willett Bevan, James Sadler, Kenneth Scott, "Irven", M. R. Liston, "Lyell Dunne", and Adelaide Primrose.

"Viva". See Wilson, Viva.

"Viva Vox". See Lingham, Henry Charles John.

"Vivian". See Moynihan, Cornelius.

Vivian, Edith C. A.

Poetry

The Pursuit of Poetry. (Lond., Truslove & Hanson.) 1907.

Edith C. A. Vivian was born in 1881 at Sydney and lived there until within about a year of her death at Johannesburg, South Africa, at the age of 22 years. Reviewing the posthumous book of her poems, A. G. Stephens discerned, besides influences of past poets, "a maturity and beauty strangely ungirlish". The contents are arranged chronologically. Early she writes of

*Calm depths forever troubled. Thoughts abound  
In circling words; divinity enshrined  
In rippled mystery. And we have found  
Small things, such as we men are proud to find.*

The thoughtful strain of the poems does not destroy their fresh tone of rapture:

*My soul must speak ere it can sleep.  
O white, strange strain, fly in, fly fast!  
Dost thou some lone lake-dreamers keep  
In tranced gloom, while shore-weeds weep,  
Or linger in a primrose blast?  
The flying stars are all aware  
The night will not be long, be long;  
Then venture here,  
Creep in, drop down, Unknown, and be my song.*

It is a poetry of something more than promise and something less than realization of the high possibilities which at its best it suggests. There is little display of surrounding realities—at most a glimpse or two, as of gum-trees "shivering a trifle, as the air grew keen"—but it reveals nevertheless real feeling, and a deep love of

natural beauty, endearing "leaves so green, the flowing air makes green mist over them"; roses that grow "petal by petal to a laugh"; a tree that "turned her leaves to butterflies and set them free"; and "a sun greyly clouded up with deeds". Things become words entralling her, so that her heart, as she says, "sends forth its rhyme-spelt cries, its one soul-sign".

Vogan, Arthur James

Fiction

The Black Police: A Story of Modern Australia. Illust. (Lond., Hutchinson.) 1890.

Vogel, Sir Julius

Fiction

Anno Domini 2000, or Woman's Destiny. (Lond., Hutchinson.) 1888.

Aust. ed. (Melb., Cole.) n.d.

Poetry

Jewlius Rex and Men of his Time: A Burlesque Poem by the Author of the *Hunted Husband*, Burlesque Novel. [Anon.] (Gisborne, N.Z., Standard.) 1876.

Vogel was also the author of *New Zealand and the South Seas Islands* (1878), and the *Official Handbook of New Zealand*, 1875. He was born in London on 24th February 1835, and lived in Victoria between 1852 and 1861, serving as editor of newspapers at Maryborough and other centres. He went to New Zealand in 1862 and became Premier in 1873 and again in 1876.

Volcanic Gold and Other Tales, Sketches, etc., Humorous and Satirical: Being Crisp, Characteristic Contributions, Collaborated by Colonial Celebrities. Illust. (Melb., W. H. Williams.) 1890.

Contributors include W. Lloyd (title piece), E. Hardwicke, Victor J. Daley, "The Last Cup" (a prose piece), W. L'Estrange, "Jonathan", and Ezra Soon.

Vowles, George

Poetry

Sunbeams in Queensland. (Brisb., Rogers & Harley.) 1870.

This is the first book of verse by a native-born Queenslander. Born at Ipswich in 1844, George Vowles went as a youth to New Zealand to fight in the Maori War. On his return he became a schoolteacher in New South Wales and Queensland, and remained in the Department of Public Instruction until retiring age. He died at Brisbane in 1928.

Voyage of the Morialta, The. (Adel., J. L. Bonython.) 1912.

Poetry.

"Voyageur"

Fiction

Kamboola and Other Tales. (Syd., Central Press Agency.) 1891.

**"Vrepont, Brian"**

*Poetry*

Plays and Flower Verses for Youth. (Brisb.) 1934.

The Miracle. (Melb., Truesdell Press.) 1939.

Beyond the Claw. (Syd., Angus & Robertson.) 1943.

Benjamin Arthur Trubridge, who writes as Brian Vrepont, was born in Melbourne in 1882, and, with the violin as his special study at the University Conservatorium, became a teacher there. After living for some years in Queensland, he settled in Sydney. Numerous musical references in his poetry help to illustrate his restive response to the contemporary scene, which he views, as he says in "Strange Recipe" with "lips mostly

shut, but sometimes gaped that laughter may escape". His observation of nature has something of the same detachment—a recognition, but hardly communion. The bush inspires "Peace", but

*The stare of things! they half accuse me  
Incredulous of my ways;  
I stare them back, to drop my eyes,  
So steady is their gaze.*

The greater part of his poetry is in unrhymed free verse. His longest poem, "The Miracle", consists of sections, some rhymed and some not, with the lines flexibly varied, on the theme of man's rape of the earth and the consequent disaster of soil erosion, with some symbolical effects adding to the ominous actuality.

# W

**"W.A.B."**. See Boord, William Arthur.

**"W.A.C."**. See Cawthorne, William Anderson.

**"W.B."**. See Baylebridge, William.

**"W.D."**. See Dyson, William Henry.

**"W.H."**

*Poetry*

The Magdalene's Plaint. (Melb., Mason, Firth & McCutcheon.) 1871.

Labour's Rest: An Ode to . . . Sunday. (Melb., Mason, Firth & McCutcheon.) 1871.

The Rejected Prologue. (Melb., Clarson, Massina.) 1872.

Serle in his *Bibliography* adds a note that on a private copy "Walter Hill" was given as the author.

**"W.J.S."**. See Shaw, William J.

**"W.M.T."**. See Teape, William Marshall.

**"W.R.G."**. See Gray, William Robert.

**"W.R.W."**

*Poetry*

Poems. (Syd., M. West.) 1910.

**"W.W."** ("Waif Wander") (*Mrs Fortune*)

*Fiction*

The Detective's Album: Recollections of an Australian Police Officer. (Melb.) 1871.

Reprinted from the *Australian Journal*.

The first book of detective stories to appear in Australia, by the first woman writer of such stories.

A Sister of the King's Guild. (No imprint.) n.d.

In Memory of a White Dove. (No imprint.) n.d.

**Waddy, Etheldred** (*Mrs Stacy Waddy, née Spittal*)

*Fiction*

The Camerons of Middry, New South Wales. (Lond., S.P.C.K.) 1904.

Princess Cintra. (Lond., S.P.C.K.) n.d.

**Waddy, Percival Stacy**

*Fiction*

The Great Moghul: Stories of Akbar the Mighty, Emperor of India. (Lond., Constable.) 1912.

John the Jack: A Story for Children, adapted from Victor Hugo's *Les Misérables*. (Parramatta, N.S.W., Cumberland Argus.) 1915.

Stories Grave and Gay. (Parramatta, N.S.W., Cumberland Argus.) 1918.

Waddy also wrote *Come for Strength: Manual for Confirmation* (1904), *Calvary and the Holy Sepulchre* (1924), *Via Dolorosa* (ed.) (1924), *Homes of the Psalms* (1928), *The Busy Man's Vision of God* (1929), *A Wall of Fire* (1929), *Gloria. Some Psalm Visions of the Eucharist* (1932), *Drama of the Eucharist* (1935), and other devotional works.

**Wade, Arthur**

*Poetry*

Vagabond Verse. (Melb., E. Foster.) 1917.

**Wade, Michael Joseph** ("A. de Lorenski")

*Poetry*

Australian and Other Poems, by A. de Lorenski. (Maryborough, Qld, Garvie, Alston.) 1891.

**"Waif Wander"**. See "W.W."

**Wailes, Robert**

*Fiction*

Me: The History of an Urchin. (Syd., Jarrett & Co.) 189-.

**Wainwright, George Francis Drake**

*Poetry*

Poetry and Prose. (Syd., the author.) 1886.

**Walch, Charles Edward**

*Essays*

The Story of Charles Edward Walch: With a Selection From His Writings. (Hobart, printed for private circulation.) 1908.

The Story of Charles Edward Walch. Part 2: The Writings . . . comprising Sermons, Addresses, Hymns, Narratives, etc. 1908.

Includes "The Seven Rovers", published in 1884.

*Fiction*

The Rovers: A Rollicking Record of Pleasure, Privation and Peril, Afloat and Ashore, by one of them, the poet. [Anon.] (Hobart, Mercury Press.) 1884.

Reprinted in *The Story of Charles Edward Walch: With a Selection From His Writings* (1908).

**Walch, Garnet**

*Anthology*

Hash: A Mixed Dish for Christmas, With Ingredients by Various Australian authors. Ed. by Garnet Walch. (Melb., Syd., P. E. Reynolds.) 1877.

Garnet Walch's Christmas Annual, 1877. Contributors include "Tasma", Marcus Clarke, George Darrell, "The Vagabond" (J. Thomas), "J.E.N." (J.E. Neild), A. P. Martin, F. R. C. Hopkins, P. Moloney, W. H. Embling, G. Walch, R. Thatcher, "Henry Short", George Coppin, Alexander Christian Habbe, "Henry E. Walton" (Marcus Clarke), Alfred Dampier, Fred A. Thorne, Ricciotti Garibaldi, Charles Pope, John Hennings, Jos Pickersgill, Richard Stewart, Lytton Sotheran, Harry Grist, and Hosea Hook.

- Australasia: An Intercolonial Christmas Annual. Ed. by Garnet Walch. With contributions by "Tasma", J. Brunton Stephens, George Darrell, Richmond Thatcher, Ebenezer Ward, and the editor. (Melb., G. Robertson.) 1878.
- [A Clutch of Easter Eggs. Illust. (Garnet Walch's Holiday Book.) Announced for 1882.]  
 Publication not traced. The contributions announced were "The Black Dog", by G. A. Walstab, "The Jook and the Phaynix", by G. G. McCrae, "Father Foggarty's Front Teeth", and "Joe Potter's Elephant", by Garnet Walch.
- Garnet Walch's Illustrated Australian Annual for Christmas, 1882, and New Year, 1883. Illust. by Thomas Carrington. (Hobart, J. Walch & Sons; Adel., H. Hampson.) 1882.  
 Contributors were B. L. Farjeon ("Master Fink's Apprentice"), G. Walsh, H. W. H. Stephen, and H. W. Headley. Includes Walch's "Marcus Clarke", lines spoken at the memorial benefit, Theatre Royal, Melbourne on 18th August 1881. In the preface Walch says that this is his "eighth annual". Another issue, dated 1887, was published by Fred White, Fitzroy, Melbourne, entitled *Master Fink's Apprentice* by B. L. Farjeon.
- A Glass of Champagne: The Story of the King of Wines. Ed. by Garnet Walch. (Melb.) 1885.
- The Australian Birthday Book and Record of Memorable Events Both in the Old and the New. Compiled by G. Walch. (Melb., Kemp & Boyce.) 1887.
- The Victorian Jubilee Book in Commemoration of the Fiftieth Anniversary of Her Majesty Queen Victoria's Accession to the Throne. Ed. by G. Walch. (Melb., Kemp & Boyce.) 1887.  
 The other contributors are James Smith, David G. Falk, Bernard Espinasse ("The Baron"), George Hardis Purves, George Walters, Marcus Clarke. About half the volume comprises a story by Walch entitled "The Treasure of the Tombs".
- Christmas Crackers. Compiled by G. Walch and N. J. Barnet. (Melb., Centennial Publ. Co.) 1887.
- Drama*
- Trookulentos: An Original Fairy Extravaganza. (Syd., F. Cunninghame.) 1872.
- True Blue Blood: A Christmas Grotesque, First Produced at the Prince of Wales Opera House, 1872. 3rd ed. (Melb., McCarron, Bird.) 1872.
- The White Fawn: Localized and Acclimatized. (Melb., Azzopardi.) 1872.
- Australia Felix, or Harlequin Laughing Jackass and the Magic Bat: An Original Extravaganza. Christmas Pantomime at the Opera House, Melbourne. (Melb., Azzopardi.) 1873.
- Pygmalion and His Gal (A Dear!), or The Celebrated Living-Stone of Ancient Athens: An Original Mythological, Operatic, and Extremely Erratic Burlesque. (Melb., Azzopardi.) 1873.
- Genevieve de Brabant, or Harlequin King of the Bakers, or Four and Twenty Bakers Baked in a Pie, etc. In four Acts and five Tableaux [by J. Offenbach], adapted from the French and arranged for the Royal Victoria Theatre. (Syd., A. W. Beard.) 1873.
- Adamanta, the Proud Princess of Profusoria and Her Six Unlucky Suitors. (Melb., Azzopardi.) 1874.
- Beauty and the Beast, or Harlequin King Gloria the Millionth: The Island of Apes and the Fairies of the Magic Roses: An Original . . . Extravaganza by Garnet Walch, Adapted and Localised by Samuel Lazar. (Syd., G. E. Hooke.) 1875.
- A Froggie Would a-Wooing Go, or Harlequin Al Kohol, the Bad Djinn, the Pretty Princess, and the Fairy of the Dancing Water. (Melb., Azzopardi.) 1875.
- Hey-Diddle-Diddle, the Cat and the Fiddle, the Cow Jumped over the Moon, or Harlequin Sing a Song of Sixpence, etc.: An Original Pantomime. (Melb., Azzopardi.) 1875.
- Same. Altered, localised, plagiarised . . . by Samuel Lazar. (Syd., Caxton Printing Office.) 1878.
- Perfidious Albion, or Anglophobia: A Comedietina. 1878.  
 In *Australasia: An Intercolonial Christmas Annual*, ed. by Garnet Walch.
- Jack the Giant Killer and His Doughty Deeds, or The Harlequin Hop o' My Thumb, and the True Version of Who Killed Cock Robin: An Original Pantomime. (Melb., Azzopardi.) 1878.
- Dyk Whyttyngtonne and Hys Wonderfule Catte, or Arlekyn Lyttel Bo-Peepe and ye Faerie Chymes of Bow-Bells: Christmas Pantomime. Illust. by Charles Turner. (Melb., McCarron, Bird.) 1881.
- Sinbad the Sailor, Little Jack Horner and the Old Man of the Sea. (Melb., W. Marshall.) 1893.
- Fiction*
- The Fireflash: Four Oars and a Coxswain: Where They Went, How They Went, and Why They Went, and the Stories They Told Last Christmas Eve, etc., by One of the Crew. (Hobart Town, J. Walch & Sons.) 1867.  
 Printed in Sydney by Gibbs, Shallard; an edition also published by Gordon & Gotch, Sydney. It recounts a Christmas cruise on Sydney harbour, during which the voyagers relate stories of their experiences in Germany, England and Victoria.
- On the Cards, or A Motley Pack. Illust. by G. G. McCrae. (Melb., F. F. Baillière.) 1875.
- Poetry*
- Head over Heels: A Christmas Book of Fun and Fancy. (Melb., G. Robertson.) 1874.
- A Little Tin Plate and Other Verses. (Melb., G. Robertson.) 1881.
- Walsh also contributed to *Punch Staff Papers* (1872), *Something to His Advantage*, ed. by R. Thatcher (1875), *An Easter Omelette* (1879), *The Australian Christmas Box*, ed. by R. P. Whitworth (1878), and *Gags: A Miscellany* ed. by F. Cates (1889). He also edited *Victoria* in 1880, illustrated by Charles Turner and others. He wrote other pantomimic extravaganzas, including *True Blue Beard* (1872), *Helen's Babies* (1877), and *Humble Pie*. In J. F. Sherry's *Phosphor* (1888) was announced *Australia's Century* (1888) by G. Walch and N. J. Barnet.
- Garnet Walch was born in Tasmania in 1843, and his education there was supplemented in

England. After his return to Australia he worked as a clerk and journalist in New South Wales. In 1873 he went to Melbourne and was secretary of the Athenaeum Club there until 1879. He died in 1913. His verse has the elements of humour and topicality that made his pantomimes and extravaganzas successful on the stage, and a similar industry accounts for his prolific output of and contributions to seasonal annuals and other miscellanies, containing work by local authors of the time. In addition to the works of fiction listed above, he wrote for the *Victorian Jubilee Book* (1887) a novelette, *The Queen of Imerina, or The Treasure of the Tombs*, in which the hero is shipwrecked at Madagascar and the treasure is a girl. He also compiled a *Life of General Gordon* (1885). A brief description of him occurs in *Story-book Only* (1948), by Hugh McCrae, under the heading of "My Father and My Father's Friends".

**Waldron, John Joseph.** *See under* "Waldron, Robert".

**"Waldron, Robert"**

*Fiction*

The Flying Doctor. (Syd., N.S.W. Bookstall.) 1934.

Another ed., with foreword by Sir Charles Kingsford Smith. (Syd., N.S.W. Bookstall.) 1934.

Pearl Shell. (Syd., N.S.W. Bookstall.) 1934.

"Robert Waldron" is the joint pseudonym of John Joseph Waldron and Ethel Joyce Roberts.

**Walford, Frank**

*Fiction*

Twisted Clay. (Lond., Laurie; N.Y., Kendall.) 1933.

Another ed. 1935.

The Silver Girl. (Lond., Laurie.) 1935.

And the River Rolls On. (Lond., Laurie.) 1939.

The Indiscretions of Iole. (Lond., Laurie.) 1940.

A Fool's Odyssey. (Lond., Laurie.) 1942.

The Barrier Rat. (Melb., Popular Publications.) 1943.

The Ghost and Albert and Other Stories. (Lond., Laurie.) 1945.

*Poetry*

The Jumbly History of Parramatta: In Commemoration of Nothing in Particular. Ed. by Double-Yew. (Parramatta, N.S.W., Frank Walford, at Cumberland Times Printing Works.) 1915.

**Walker, B.**

*Fiction*

Glen Arra Days. (Perth, Paterson's Printing Press.) 1942.

**Walker, Ellinor Gertrude**

*Poetry*

Verses. (Adel., the author.) 1908.

The Silver Wing and Other Poems. (Adel., F. W. Preece.) 1939.

**Walker, F. S.**

*Poetry*

Land of Australia: Songs and Verses by Samuel Cornstalk. (Syd., Worker print.) 1913.

Wyaparo to Wyzzo Wyvo Wyso and Wyfo. (Melb., Australasian Authors' Agency.) 1913.

**Walker, Kathleen.** *See* Dalziel, Kathleen.

**Walker, Marjorie Rose (Mrs Frank Casson)**

*Poetry*

Poems Real and Imaginative. (Adel., Hassell.) 1916.

Author of *The Secret of Poetry* (1920); edited *A Cat Book* (1938).

**Walker, Raymond Edgwean.** *See* Edgwean-Walker, Raymond.

**Walker, Sydney**

*Poetry*

Mulga Musings. (Deniliquin, N.S.W., A. T. Jones.) 1917.

Published posthumously.

**Walker, Thomas**

*Fiction*

Felony of New South Wales, by an old Identity [i.e., Thomas Walker]: Realistic Stories of the early Days of the Convict Settlement of Botany Bay. (Syd., W. Dymock's.) 1891.

Another ed. 1903.

*Poetry*

Bush Pilgrims, and Other Poems. (Syd., Hector Ross.) 1885.

Other works include *Spiritualism Unmasked* (1882), *Oration on Mr Dalley's Offer of Troops for the Sudan Campaign* (1887), and *Reign of Bacchus* (1892).

**Walker, W. S. ("Cooee")**

*Fiction*

When the Mopoke Calls. Illust. (Lond., J. Long.) 1898.

Stories.

From the Land of the Wombat. Illust. (Lond., J. Long.) 1899.

Native Born. (Lond., J. Long.) 1900.

Virgin Gold: A Story of Adventure. Illust. (Lond., J. Long.) 1901.

In the Blood. Illust. (Lond., J. Long.) 1901.

Zealandia's Guerdon. (Lond., J. Long.) 1902.

The Silver Queen: A Tale of the Northern Territory. (Lond., Ouseley.) 1908.

What Lay Beneath: A Story of the Queensland Bush. (Lond., J. Long.) 1909.

Blair's Ken. (Lond., Ouseley.) 1910.

At Possum Creek. (Lond., Bennett.) 1915.

**Walker, William**

*Criticism*

Australian Literature: A Lecture Delivered at the Windsor School of Arts, July 20, 1864. (Syd., Reading & Wellbank.) 1864.

This work has historical interest as the first separate publication on the subject. It was also included with general writings by the author in *Miscellanies* (1884).

*Poetry*

The Flood, 1850. (Windsor, N.S.W., the author.) 1860.

A poem (sheet).

Poems, Written in Youth. (Syd., Turner & Henderson.) 1884.

Walker, born at Glasgow in 1828, arrived in Sydney in 1837, settled at Windsor, was admitted to the bar, became a member of the New South Wales parliament, and was for a time Attorney-General; he also became Mayor of Windsor. He died in 1908. His survey of Australian writing includes an account of early newspapers and magazines and contributors to them. He was author also of *An Account of the Great Flood at the Hawkesbury* (1867).

**Walker-Taylor, Philip Neville**

*Fiction*

Published by T. Butterworth, London, unless otherwise stated:

Murder in the Flagship. 1936.

Murder in the Game Preserve. 1937.

Murder in the Suez Canal. 1937.

Murder in the Tajmahal. 1938.

The Admiral's a Spy. (Lond., Hodder & Stoughton.) 1941.

**Wall, Arthur**

*Poetry*

He Made Himself Known, and Other Poems. (Malvern, Vic., McKellar Press.) 1932.

Rhymes. (Malvern, Vic., McKellar Press.) 1933.

**Wall, Arthur Geoffrey**

*Poetry*

Songs of an Airman: With a Memoir by L. A. Adamson. (Melb., Australasian Authors' Agency.) 1917.

Additional verses in his *Letters of an Airman* (1918).

**Wallace, G. See under Birth.**

**Wallace, J. W.**

*Drama*

Drift: An Australian Drama of Real Colonial Life: In Four Acts. (Geelong, Vic., G. Mercer.) 1882.

Social Shadows, or Silhouettes from Life: A Drama in Three Acts. (Melb., S. & D. Reid.) 1892.

**Wallace, John** ("Aintree", "Texas Ranger", "Gerald Grantham")

*Fiction*

Millionaire Gangster. (Lond., J. Long.) 1937.

The Sedan Murder Mystery. (Melb., Windsor Publ. Co.) 1938.

Vengeance of ———? (Melb., Crime Book Club Publ. Co.) 1939.

Rubicon Outlaws. (South Melb., Crime Book Publ. Co.) 1939.

Beauty Wins, by Aintree. (South Melb., Crime Book Publ. Co.) 1939.

Cross B, by Texas Ranger. (South Melb., Popular Publications.) 1940.

Dead 'un Wins, by Aintree. (South Melb., Popular Publications.) 1940.

Dope Runners, by Gerald Grantham. (South Melb., Popular Publications.) 1940.

Invasion. (South Melb., Popular Publications.) 1940.

It's Here! (South Melb., Crime Book Publ. Co.) 1940.

Trail Outlaw, by Texas Ranger. (South Melb., Popular Publications.) 1941.

The Mystery of the S. S. *Timor*, by Gerald Grantham. (South Melb., Popular Publications.) 1941.

Millionaire Gangster Again. (South Melb., Popular Publications.) 1942.

**Wallace, Norman V.**

*Essays*

The Graves of Picardy. (Adel., W. K. Thomas.) 1919.

**Wallace, P. J. C.**

*Fiction*

Playing a Man's Part: Gippsland, 1893; Gallipoli, 1915. (Melb., J. T. Picken.) c. 1917.

**Wallace, 'Rena** (Mrs J. H. Abbott)

*Poetry*

A Bush Girl's Songs. (Syd., Angus & Robertson.) 1905.

**Waller, Olga D. A.**

*Poetry*

Songs from the Dandenongs. Music by Jean M. Fraser. Illust. (Melb., A. Kynock & Co.) 1940.

"Walnut". See Ritter, Ernest Frederick.

**Walsh, Adela Constantia May.** See Pankhurst, Adela Constantia May.



# AUSTRALIAN LITERATURE

Walsh, James Morgan

## Fiction

Tap-Tap Island. Illust. by Percy Lindsay. (Syd., N.S.W. Bookstall.) 1921.

The Lost Valley. (Melb., C. J. De Garis.) 1921.

Overdue: A Romance of Unknown New Guinea. Illust. by Percy Lindsay. (Syd., States Publ. Co.) 1925.

The White Mask. (Lond., John Hamilton.) 1925.

The Hairpin Mystery. (Lond., John Hamilton.) 1926.

The Company of Shadows. (Lond., John Hamilton.) 1926.

The Mystery of the Crystal Skull by George M. White [i.e. James Morgan Walsh]. (Lond., John Hamilton.) 1926.

Cheap ed. published under author's own name. 1929.

The Hand of Doom. (Lond., John Hamilton.) 1926.

Images of Han. (Lond., John Hamilton.) 1927.

The Man Behind the Curtain. (Syd., Cornstalk.) 1927.

Engl. ed. (Lond., John Hamilton.) 1931.

The League of Missing Men. (Syd., Cornstalk.) 1927.

Engl. ed. (Lond., John Hamilton.) 1932.

A Girl of the Islands. (Syd., Cornstalk.) 1927.

Engl. ed. (Lond., John Hamilton.) 1932.

*Also published by John Hamilton, London:*

The Silver Greyhound. 1927.

The Crimes of Cleopatra's Needle. 1928.

The Purple Stain. 1928.

The Black Cross. 1928.

The Mystery Man. 1929.

See *infra* under "John Carew".

The Tempania Mystery. 1929.

The Mystery of the Green Caterpillars. 1929.

The Black Ghost. 1930.

Exit Simeon Hex. 1930.

Mystery House. 1931.

Vandals of the Void. 1931.

The Whisperer. 1931.

The Bandits of the Night. 1933.

*Published by Wm Collins & Sons, London, unless otherwise stated:*

Lady Incognito. 1932.

Spies are Abroad. 1933.

The Secret Service Girl. 1933.

King's Messenger. 1933.

Spies in Pursuit. 1934.

The Man from Whitehall. 1934.

Spies Never Return. 1935.

Tiger of the Night. 1935.

The Silent Man. 1935.

Spies' Vendetta. 1936.

Spies in Spain. 1937.

Freelance Spy. 1937.

The Half Ace. 1937.

Island of Spies. 1937.

*Published under the pseudonym of John Carew:*

The Secret of the Stargazers Club. (Lond., Aldine.) 1928.

Republished under his own name with title of *The Mystery Man* (1929).

The Leather Glove. (Lond., Aldine.) 1928.

*Published under the pseudonym of*

*H. Haverstock Hill:*

Anne of Flying Gap. (Lond., Hodder & Stoughton.) 1926.

Spoil of the Desert. (Lond., Hodder & Stoughton.) 1927.

The Golden Isle. (Lond., Hodder & Stoughton.) 1928.

Golden Harvest. (Lond., Hodder & Stoughton.) 1929.

The Secret of the Crater. (Lond., Hurst & Blackett.) 1930.

*With E. J. Blythe:*

The Brethren of the Compass. (Lond., Jarrolds.) 1925.

*With Audry Baldwin:*

The Week-end Crime-book: Be Your Own Detective. (Lond., John Hamilton.) 1929.

James Morgan Walsh was born at Geelong in 1897 and educated at Xavier College, Melbourne. After some years of experience including office work and bookselling, he travelled abroad in 1925, returned to Victoria, but in 1929 went to England, and continued to reside there until his death in 1952. His work includes the Australian adventure stories, *The Lost Valley*, regarding a bushranger's buried booty; *Anne of Flying Gap*, with its action in Gippsland timber country; and *Spoil of the Desert*, concerning a hidden diamond mine in the Northern Territory; others relating to New Guinea, *The Golden Isle*, concerning a quest for gold, and *The Secret of the Crater*, in which an unknown city is discovered; and the Australian detective stories, *The Man Behind the Curtain* and *The League of Missing Men*. The greater part of his output consists of crime-mystery novels, with the action mainly in London, and some spy stories relating to British interests in Asia Minor and adjacent regions. Further books which, similar in number and kind to those originally listed as above, are the product of his domicile abroad, can hardly be regarded as within the scope of a record of Australian writers and their work.

Walsh, Mrs Lillian J.

## Poetry

Poems. (Syd., the author.) 1941.

Walshe, Ivy Amy Mary. See Moore, Ivy Amy Mary.

**Walshe, Michael Donovan**

*Poetry*

Sunrise and Sunset. (Adel., Colonist office.) 1890.  
Poetical Sketches of Life in General, Bush Life in Particular. (Adel., A. Chappel.) 1910.

Walshe was advertised as the author of *The Battle of Bally Ket*.

**Walters, George**

*Drama*

Joseph of Canaan. (Melb., G. Robertson.) 1895.

**Walters, John Ward**

*Poetry*

The Storehouse and Other Prose Poems. (Adel., F. W. Preece.) 1938.

**Walters, Oscar**

*Poetry*

Shrapnel Green and Other Verses. (Perth, People's Publ. Co.) 1931.  
Cover title reads "Shrapnel Green: A Memory of Gallipoli and Other Verses".

**Walton, G. D.** *See under* Eight Plays by Australians.

"Walton, H. E.". *See* Clarke, Marcus.

**Walz, John**

*Drama*

O'Brien Family: Drama in Five Acts. (Richmond, Melb., McCutcheon.) 1895.

"Wanderer" (1)

*Fiction*

Down on Their Luck: A True Narrative of Queensland. (Brisb., Brisbane Publ. Co.) 1887.

"Wanderer" (2). *See* Chapman, Charles Henry.

"Wanderer, A". *See* Parkes, Sir Henry.

"Wanderin' Stockman, The". *See* Williams, Billy.

**Wannan, John Fearn** ("John Fearn")

*Fiction*

This Love Business, by John Fearn. (Lond., Hutchinson.) 1929.

**Wannan, William**

*Poetry*

The Corporal's Story. (Melb., Bread & Cheese Club.) 1943.

**Waraker, Doris Louise**

*Poetry*

Songs of Sun and Shadow. (Melb., Vidler.) 1928.

**Warburton, A. Egerton.** *See* Egerton-Warburton, A.

**Warburton, Carl**

*Fiction*

White Poppies. (Syd., Angus & Robertson.) 1937.  
Author with W. K. Robertson of *Buffaloes* (1934).

**Ward, Moira**

*Fiction*

Any Woman's Family. (Melb., Woman's World.) 1946.

**Wardley, Edward**

*Essays*

Lectures Tarbanae, or Tall Talk at Tarban. (Syd., Gibbs, Shallard.) 1870.  
Includes poems.

*Fiction*

The Confessions of Wavering Worthy, or The Great Secret of Success in Life: An Ethical and Autobiographical Essay. Ed. by E. Wardley. (Syd., Sherriff & Downing.) 1864.

**Warlow, Thomas**

*Fiction*

By Mirage and Mulga: The Soldiers' Cheer-up Book. Illust. (Adel., Hussey & Gillingham.) 1916.  
Short sketches of bush life, extending over fifty years.

"Warrego, Paul". *See* Wenz, Paul.

**Warren, Constance Jean.** *See* Bonython, Constance Jean.

**Warren, L. A.**

*Fiction*

Speaking Silence. (Melb., A. McCubbin.) 1923.

"Warung, Price"

*Fiction*

Tales of the Convict System. (Syd., Bulletin Newspaper Co.) 1892.

Tales of the Early Days. (Melb., G. Robertson.) 1894.

Tales of the Old Regime, and the Bullet of the Fated Ten. (Melb., G. Robertson.) 1897.

Tales of the Isle of Death, Norfolk Island. (Melb., G. Robertson.) 1898.

A copy in the Mitchell Library contains a note by the author correcting as a "publisher's misstatement" an indication on the title page that the contents had appeared in the *Sydney Bulletin*.

Half-Crown Bob and Tales of the Riverine. (Melb., G. Robertson.) 1898.

"Price Warung", the pen-name of William Astley, combines his mother's maiden name with

an aboriginal name for the region of Sydney. He was born at Liverpool, England, in 1855, and his parents, Thomas and Mary Astley, brought him to Melbourne four years later. After education at St Stephen's school at Richmond, the suburb where he lived, and then at the Melbourne Model School, he obtained employment in the book-selling trade. At the age of 21 he joined with a friend in founding a newspaper, the *Richmond Guardian*, but he was not connected with it for long. From 1876 to 1878 he was at Echuca, apparently as a journalist, though he is known to have undertaken accountancy duties there. A nervous breakdown in 1878 disabled him for two years. Upon his recovery he worked for Victorian country newspapers and, returning to Melbourne, was correspondent for some of these and for the New South Wales press. In 1882 he went to Launceston, where he was connected with the *Daily Telegraph*, and there in 1884 he married Mary Cope, daughter of a Tasmanian merchant. In the late 1880s he edited a trade journal, the *Storekeeper*, at Sydney, and the *Tumut Independent*. In Sydney again in the early 1890s, he edited the *Australian Workman* and joined in a platform campaign to establish a shortlived Labour newspaper, the *Daily Post*. He was also actively associated with leading public men of the time in the movement for federation. In the years that followed he lived in Sydney, often penuriously, as a freelance writer, concentrating especially on stories for which his study of the penal days provided themes. His recurring nervous debility incapacitated him for several years prior to his death at Lidcombe, New South Wales, on 5th October 1911.

According to Astley himself in "The 'Henry Porcher' Bolter" (*Tales of the Old Regime*), his special interest in the convict era had its origin in his contact as a boy with the absconder in that story. His tales are a progressive amplification of the data he collected. Throughout them, accordingly, some of the characters, often actual persons, appear again and again. There is a more definite continuity in series such as "Secret Society of the Ring", "The Bullet of the Fated Ten", and "The Special Commission". His method is to take some phase or occurrence of convict life, supported sometimes by quotation from original documents, and to reconstruct it imaginatively and indeed freely. Like most tellers of convict tales he selects the more dramatic aspects of this material, which are necessarily the most grim. He is capable of sharp, direct writing, though with lapses into a floridity which at its worst calls a weekly inspection a "hebdomadal incursion". Similarly he tends to overload, even with cheap sarcasms, the narration of evils that are self-evident. His justifiable detestation of the convict system has the emphasis of almost personal bitterness, extending to the operations of law and authority generally. Thus, in "The Amour of Constable Crake", he refers to the occupancy by the legal profession in his own day of a building

in which convicts were formerly confined as suited to their "polished blackguardism". In his disparagement of penal officialdom he goes so far as to say, concerning an officer who bred horses, that "they were invariably guaranteed as of no vice, and they inevitably killed a man when rising three years". Yet his relentless and heightened interpretations built up powerful effects and a general atmosphere which can overcome incidental improbabilities. There is a gripping tenseness in the tales of the terroristic intimidation of the convicts by their secret organization, "The Ring", and their perverse loyalty to it; the macabre could hardly go farther than in "The Liberation of the Three" and its sequel; and even melodramatically postured situations, as in "Captain Maconochie's 'Bounty for Crime'", have the force of graphic outline. On this he relies chiefly, without any searching depth in his treatment of character and circumstances or even much show of intimate understanding.

*Half-Crown Bob and Tales of the Riverine*, derived from his sojourn at Echuca, draws on the Murray River life, using its old steamboat trade as a slight background. The story interest is somewhat obviously devised, with some conventional sentimentalities, most outright in "The Idyle of Melool Woodpile", and some tendentious asides are typical of a vindictive tone already mentioned. One of the two stories about "Dictionary Ned" best surmounts such faults. It tells, with a touch of sympathetic drollery, how a steamer conveying his body for burial ashore just wins a race with a rival boat by using the coffin and its contents to overcome a shortage of fuel.

In addition to stories in the books, many of which were reprinted from the *Bulletin*, others will be found in the columns of that journal from 1890 to 1897. In the same periodical appeared, under the title "The Great Pro-Consul", a series of "five sketches of a life of action" dealing with Sir George Grey (January to March 1891); an obituary article on George Higinbotham under the heading "The Greatest of Australia's Dead" (7th January, 1893), and another, "Within an Ace of Greatness", on Sir Henry Parkes (9th May, 1896), also three instalments of "Bush-ranging and Outlawry in Australasia" (August to September, 1892), a project never completed.

#### Waten, Judah Leon

##### *Anthology*

Twenty Great Australian Stories. Ed. by Judah Waten and Victor O'Connor. (Melb., Dolphin Publications.) 1946.

#### Waterhouse, Mrs John Immyns

##### *Fiction*

Bowled Out: A Story of Bush-ranging in South Australia. (Adel., Vardon & Pritchard.) 1891.

For Marjory's Sake: A Story of South Australian Country Life. Illust. (Lond., Digby, Long.) 1893.

The Medhursts of Mindala: The Story of the Development of a Soul. (Lond., Eliot, Stock.) 1897.

**Waterworth, Alfred Gwin**

*Poetry*

Songs and Sonnets. (Queenstown, Tas., E. M. White.) 1911.

**Watkin, Mary**

*Fiction*

A Spray of Wattle-Blossom: Australian Stories. (Lond., R. Culley.) 192-.

**Watson, A. A.**

*Poetry*

Heaven Opened. (Brisb., Mifflin & Shepherd.) 1920.

Heavenly Fancies. (Brisb., Mifflin & Shepherd.) 1920.

**Watson, C. Spencer**

*Fiction*

Fifful Sketches. (Launceston, Examiner.) 1899.

"Watson, Dr, jnr" (Richard Hughes)

*Fiction*

Dr Watson's Case Book: Studies in Mystery and Crime. (Syd., Condor Publications.) 1944.

**Watson, E. L. Grant**

*Fiction*

Where Bonds are Loosed. (Lond., Duckworth.) 1914.

The Mainland. (N.Y., Knopf.) 1918.  
Engl. ed. (Lond., Cape.) 1921.

Shadow and Sunlight: A Romance of the Tropics. (Lond., Cape.) 1921.

The Desert Horizon. (Lond., Cape.) 1923.

Innocent Desires. (Lond., Cape.) 1924.  
Short stories.

Daimon. (Lond., Cape.) 1925.

Moses, the Lord of the Prophets. (Lond., T. Butterworth.) 1929.

Moonlight in Ur: A Romance. (Lond., Noel Douglas.) 1932.

It's Up to You. (Lond., Noel Douglas.) 1933.

The Partners by John Lovegood. (Lond., Gollancz.) 1933.

American ed. (N.Y., Harper.) 1934.

The Nun and the Bandit. (Lond., Cressett.) 1935.

Watson is also the author of *English Country* (1924), *With the Australian Aborigines* (1930), *The Common Earth* (1932), *Lost Man* (1934), *Enigmas of Natural History* (1936), *More Enigmas of Natural History* (1937), *Man and His Universe* (1940), *Nature Abounding* (1941), *But to What Purpose* (1946), *The Leaves Return* (1947), *Departures* (1948), and *Profitable Wonders* (1949).

Elliott Lovegood Grant Watson, born in England in 1885, graduated in science and arts at Cambridge University and came to Australia in 1910 with a scientific expedition which took him to the north-west of Western Australia. He gives an account of it in his autobiographical work, *But To What Purpose*. He contributed to the *English Review* of December 1913 a story, "Out There", of which A. G. Stephens printed extracts and a summary in his *Bookfellow* of January 1914, describing it as "an authentic Australian document". In his novels he combines this faithful observation with imaginative insight and a feeling of what might be called primitive compulsion. He states that the first of them, *When Bonds Are Loosed*, though he gives it a different location, is the story of a young doctor in charge of diseased natives segregated on Bernier Island, in Sharks Bay, "with but little deviation from the actual events"; for, he says, "On the outermost fringes of civilisation the bonds of restraint are likely to be loosed, and thus it was that we found them, in that process of loosening, when we landed on Bernier Island." *Innocent Desires* includes stories with allied themes in northerly Australian settings. *The Desert Horizon* begins the narrative, which *Daimon* completes, of the fascination which the north-west inland has for Martin O'Brien. Even after his retirement at Perth in old age, he is drawn back to "the solitude of the bush together with the intimations of God that he found there". His wife, Maggie, follows him, notwithstanding her former dislike of the outback, though even in those days she apprehended the spirit of the place as the counterpart of "human love and all that went with it, . . . that further part of God which was not human, which often seemed opposed to what humanity strove for, but which, in its depths, went deeper, colder than human love could go, and, in its heights, transcended to a thin and empty nothing". This mystical impulsion, ending in the almost sacrificial death of them both, threads through their relationship, and is woven into the incidental patterns of life in that far cattle country. A similar conception transfuses *The Partners*. The essential action is confined to Tim Kennedy and Sam Lawson and the latter's wife, Vera, whose paramour Tim becomes. The search for gold, mixed with the motive of more fleshly lust, leads to the death of the two men in the wilderness, and the very realism of the narrative contributes to the symbolic absorption of violence by the inscrutable land, the mysterious "wonder of that sameness". *The Nun and the Bandit* varies further the theme of paradoxical revelation. Foregoing the material advantage which was his original motive, the bandit attains something like spiritual fulfilment in his brutal compulsion of the novice, while for her, too, the terrible experience suggests "both the cruelty and the innocence: and everyone is seeing the cruelty in other people and are afraid of it because of the same thing in themselves". These mystical

implications in Watson's novels are not of the abstract sort, but are a radiation from the flow of intellect across feeling, arising from the material sense of body and earth. His exact yet sensitive writing adds a literary quality to his descriptive books on scientific subjects.

**Watson, Henry Crocker Marriott**

*Fiction*

Erchomenon, or The Republic of Materialism. (Lond., Sampson Low.) 1879.

The Decline and Fall of the British Empire, or The Witches' Cavern. (Lond., Trischler.) 1890.

Marriott Watson was also the author of *Adventures in New Guinea* (1875). He was born at Prosser's River, Tasmania, in 1835. He went to Victoria in 1858, was ordained in 1860, and held church appointments in Victoria and New Zealand. He was the father of Henry Breton Marriott Watson, the novelist, who was born at Melbourne in 1863 and educated in New Zealand.

**Watson, Isabella**

*Fiction*

Old Time Australian Life. Illust. (Edinb., A. Elliott.) 1922.

A Most Desirable Residence. (Edinb., A. Elliott.) 1925.

Also advertised as the author of "The Burden of Eve's Daughters", and "Brave Amice".

**Watson, John Reay**

*Fiction*

In a Man's Mind. (Lond., Unwin.) 1896.

An Earthly Fulfilment. (Lond., Unwin.) 1899.

*With Arthur J. Rees:*

The Hampstead Mystery. (Lond., Lane.) 1916.  
Another ed. 1922.

The Mystery of the Downs. (Lond., Lane.) 1918.  
Another ed. 1928.

Watson passed his early years at Tinonee, Manning River. He became a bank clerk in Queensland, and joined the *Age* staff in Melbourne, representing that paper in London. The detective fiction of Rees and Watson is appreciatively referred to by Dorothy Sayers in her *Great Short Stories of Detective, Mystery and Horror* (1928).

**Watson, Kathleen (Mrs W. Dearden)**

*Fiction*

Litanies of Life. (Lond., Allenson.) 1902.  
4th ed. (Melb., Lothian.) 1913.

The Gaiety of Fatma. (Lond., Brown, Langham.) 1906.

2nd ed. (Melb., Lothian.) 1906.

The House of Broken Dreams: A Memory. (Brown, Langhorn.) 1908.  
Aust. ed. (Melb., Lothian.) 1908.

Later Litanies. (Melb., Lothian.) 1913.

Includes "The Small Brown Room", sequel to "The House of Broken Dreams".

Henriette Says! [Anon.] (Melb., A. McCubbin.) 1921.

**Watson, Michael Joseph**

*Poetry*

In Madonna's Praise: Sonnets and Lyrics. (Melb., J. T. Picken.) 1896.

Australian Sonnets and Lyrics. (Melb., J. R. Stevens.) 1901.

For Christ and His Kingdom: Lyrics and Sonnets. (Dublin, M. H. Gill.) 1907.

Queen Esther: An Adaptation in English Verse of Racine's "Esther". (Melb., Advocate Press.) 1910.

Lyrics of Innocence. (Syd., Cornstalk.) 1925.

The Reverend Michael Watson, S.J., was also the author of *The Story of Burke and Wills* (1911).

**Watson, Millicent M.**

*Poetry*

Youthful Reveries. (Lond., Stockwell.) 1934.

**Watson, W. C.**

*Poetry*

The Memoirs of a Ship's Fireman. (Melb., Fraser & Jenkinson.) 1916.  
Contains some verses.

**Watson, William**

*Fiction*

Conversations with Olaf. (Syd., Mortons Ltd.) 1930.

**Watt, Eleanor**

*Poetry*

Folded Wings. (Melb., Hawthorn Press.) 1940.

**Watt, Ernest Alexander Stuart**

*Anthology*

A Diary and Other Indiscretions. [Anon.] (Lond., Harris & Sons.) 1914.

*Poetry*

To Bertha and Other Verses. (Lond., Harrison & Sons.) 1919.

Born at Sydney in 1874. Sometime director of *Art in Australia*. He collaborated with Hugh McCrae in the *New Triad*, and was the translator of Mémée's *Lettres d'une Inconnue*.

Watt, Mrs L. P. See Andrew, Lina P.

Wattle Blossom. See under Sinnett, Percy F.

Wattle Blossoms: A Christmas Annual for 1870-71, Containing a Sheaf of Original Tales and Poems. (Ballarat, Vic., Evening Mail.) 1870.

**Watts, Alfred**

*Poetry*

The Angels' Proclamation to the British Empire. (Syd., Pacey & Genet.) 1911.  
Published in two sections.

The Poet's Dream, or The Angels' Proclamation to the British Empire. (Syd., Pacey & Genet.) 1911.

A Message from the Sun; Paradise Found in the Lapse of Time. (Syd., F. S. Pacey.) c. 1914.

The New Jerusalem. (Syd., F. S. Pacey.) c. 1914.  
Serle suggests the dates for the two latter books in his *Bibliography*.

**Watts, Cecil S.**

*Poetry*

Selected Verse. (Syd., the author.) 1944.

**Watts, Sarah Lydia.** See Davies, Sarah Lydia.

**Watts, W. W.**

*Poetry*

In Sight of Home: To the Memory of the Crew of the ill-fated S.S. Protector, wrecked July 1, 1901. (Ballina, Vic., Richmond River Times print.) 1901.

**Way, Arthur Sanders**

*Poetry*

Our Debt to Shakespeare: A Poetical Address at the Anniversary of the Melbourne Shakespeare Society. (Melb., the Society.) 1888.

"Wayfarer". See Puettmann, Hermann Wilhelm.

**We 5: The Book for the Season.** (Melb., W. Calvert.) 1879.

Contributors to this anthology were G. A. Walstab, G. Bunster, F. W. Fenton, O. S. Wheeler, and H. Collier.

**Weatherly, Eloise**

*Fiction*

Jessica: An Australian Story. (Edinb., J. G. Hutt.) 1905.

**Weatherly, Marjorie** (Mrs M. Carter)

*Fiction*

The Keys of Heaven. (Melb., Australasian Authors' Agency.) 1918.

Contrasts. Illust. (Melb., Robertson & Mullens.) 1925.

Prose and verse.

Voices from my Garden. Illust. (Melb., Robertson & Mullens.) 1928.

Prose and verse.

To My Sister. (Melb., privately printed.) 1948.

Author of *Fragments* (1950).

**Weaver, Mrs M.** See Weaver, Rix.

**Weaver, Marjorie**

*Fiction*

Trusting Journey. (Lond., Hodder & Stoughton.) 1949.

**Weaver, Rix** (Mrs M. Weaver)

*Fiction*

Behold New Holland! (Perth, Paterson's Printing Press.) 1940.

New Holland Heritage. (Perth, Paterson's.) 1941.

Beyond Cooralong. (Perth, Paterson's.) 1945.

All These Years. (Perth, Paterson's.) 1946.

**Webb, Edward Meryon** ("Edward Meryon")

*Fiction*

Yellow Silver. (Syd., N.S.W. Bookstall.) 1919.

Runaway Jo. (Lond., Hodder & Stoughton.) 1920.

At Holland's Tank. Illust. by Percy Lindsay. (Syd., N.S.W. Bookstall.) 1922.

**Webb, Mrs Elizabeth Catherine**

*Fiction*

Mine is the Kingdom. (Syd., Angus & Robertson.) 1947.

**Webb, Francis**

*Poetry*

A Drum for Ben Boyd. Illust. by Norman Lindsay. (Syd., Angus & Robertson.) 1948.  
A poem.

Francis Webb, though born at Adelaide, has lived mainly in Sydney, was educated at Christian Brothers' High Schools there, and served with the R.A.A.F. in the second world war. *A Drum for Ben Boyd* is a series of fifteen poems based on the career of a Scotch adventurer who came to Australia in 1842, established a town on the New South Wales coast at Twofold Bay, became a kind of commercial potentate, and finally disappeared after going ashore at a Pacific island. Except for four untitled lyrical interludes, the verse consists of unrhymed lines varied on the basis of an iambic beat. The opening section, "From Our Roving Reporter", introduces purported interviews with persons who give their recollections of Boyd. An "Author's Prologue" begins with "huge symbols featuring strangeness", portents of a drama unfolding like gradual masses at dawn:

*Through the cock-crow scuffle and tremor Ben  
Boyd comes striding;*

*This is his world now—one's thoughts a drum for  
Ben Boyd.*

His ship *Wanderer* arrives in "an immense shaking of the sun on the little flat waves of the harbour". A journalist of the time, a boat-builder, an artist, a whaler, a politician, a Monaro pioneer, the captain of the ship of

Boyd's last voyage, a native of the island where he disappeared, the skipper who goes there to investigate afterwards—all contribute to the story, illuminating it with the variety of colour of different approaches. Boyd is thus created in the imagination with legendary largeness. The last scene is the jungle's "green opaque density" into which he disappears when he goes ashore on the island, to be seen no more, an ending "not as the half-corpses in tangible bedclothes with an odour of crepe and tears", but in keeping with his almost mythical career.

**Webb, H. Beach-**. See Beach-Webb, Miss H.

**Webb, Linda**. See Burge, Linda.

**Webb, Yvonne**

*Poetry*

Into the Wind: Collected Poems. (Syd., the author.) 1939.

Selected Poems. (Melb., the author.) 1940.

Six Times Six. (Syd., Edwards & Shaw.) 1946.

**Webb, Z. V.**

*Fiction*

The Shared Dog. (Melb., Georgian House.) 1945.

Author of *Fluffy's Adventure* (1947).

**Webber, Clara**

*Poetry*

Flotsam and Jetsam: Stray Verses and Sketches. (Syd., Whitefield Press.) 1905.

**Webster, Alphonsus W.**

*Poetry*

Fragments of Coloured Glass: Poems and Ballads; Historical, Religious, Australian and Miscellaneous. (Lond., Digby, Long.) 1895.

Collaborators, and Other Poems. (Lond., Stock.) 1901.

A Five-Pointed Star. (Aberdeen, Milne & Stephen.) 1904.

Author of *Gospel by Signal . . . Visible Illustrations Applied to Bible Subjects* (1904).

**Webster, Clarence William Willoughby**

*Poetry*

Between Two Worlds. (Melb., Lothian.) 1923.

The Magicians, by Henry Chisholm. (Melb., Lothian.) 1930.

A satire.

Also author of *Summer Campaign*, published serially in *Mufti* (1935).

**Webster, Jean**. See Monckton, Jean Bruce.

**Webster, William**

*Poetry*

Ode on Efficiency, Written for the Opening of the First Branch of the Australian Postal Institute, 1918. (Melb., H. J. Green, Government Printer.) 1918.

"Weeroona". See Simpson, Mary.

"Weetwood, E. M.". See Tetley, Edith Madeline.

**Weigall, Theyre Hamilton**

*Fiction*

One Tree Hill. (Lond., Faber.) 1928.

**Wein, Marie**

*Poetry*

Follies of a Frustrated Female. (Syd., Frank Johnson.) 1945.

**Weir, J.**

*Fiction*

John Featherstone, the Outlaw. (Maryborough, Qld, Patriot.) 190-.

**Weiss, F. Lyon ("Ssiew Noylf")**

*Poetry*

An Austral Dirge in Memory of Victoria. 1901.

Australian Message to Throne and Empire. 1901.

Australians. 1901.

God Guard Our Realm and Empire. 1901.

Poems published separately in sheet form.

**Welch, Robert Porter**

*Poetry*

Songs, Ballads and Rhymes of R. P. W. (Syd., T. Trood.) 1841.

R. P. Welch, M.R.C.S., was also the author of *Observations on Convict and Free Labour for New South Wales* (1847).

**Welch, Sarah ("Europa")**

*Fiction*

The Fernythorpe Choristers: A Tale for Boys, by Europa. (Melb., G. Robertson.) 1876.

Mr Fumecrab's Breakfast-table Lectures. (Melb., McCarron, Bird.) 1881.

*Poetry*

The Dying Chorister and the Chorister's Funeral. (Melb., McCarron, Bird.) 1879.

**Wells, Andrew**

*Poetry*

The Riddle of Life: A Poem. (Syd., Turner & Henderson.) 1892.

Poems. (Glasgow, W. Hodge.) 1899.

"To the Sun" quoted in Lavater's *The Sonnet in Australasia* (1926).

**Wells, Augusta Jane***Fiction*

- We Three and The Ogre's Story. (Melb.) 1892.  
 Changed Standpoints. (Pahran, Melb., Oban Publ. Co.) 1925.

**Wells, E.***Miscellaneous*

- An Anzac's Experiences on Gallipoli, France and Belgium; by E. Wells, a returned soldier. (Syd., W. J. Anderson.) 1919.

Prose and verse.  
 Several later editions

- The Landing at Gallipoli: Australian Stunts in France by a Returned Anzac, E. Wells. (Melb., E. V. Brown.) n.d. [1923].

Prose and verse.

Author of other books of similar experiences.

**Wells, Elizabeth Ellen***Poetry*

- Along the Way. Illust. (Melb., the author.) 1949.

**Wells, Ernest***Fiction*

- Hemp: A Story of Old Landmarks and of Yesterday. (Syd., Angus & Robertson.) 1933.  
 Brave Music: A Chronicle of Lives and Times. (Syd., Angus & Robertson.) 1934.  
 Dirk Spaanders, His Narrative. (Syd., Angus & Robertson.) 1936.

Author of children's books, *The Bubble Galleon* (1934) and *Master Davy's Locker* (1935).

**Wells, F. B. Seymour***Fiction*

- Most Darkest Africa. (Syd., Marcus & Andrew.) 190-.

**Wells, Harold Clyde***Fiction*

- The Earth Cries Out. (Syd., Angus & Robertson.) 1950.

**Wells, Richard***Poetry*

- The Gum Tree King: An Australian Legend. (Adel., D. Gall.) 1857.

**Welman, Morland***Fiction*

- Billy Bluegum's Letters to the Dead Dingo Dodger and Possum Point Post. First series. (Brisb., Mifflin & Shepherd.) 1925.

**Welsh, Alexander Carl***Poetry*

- Musings. (Melb., Galleon Press.) 1909.  
 Australian Mothers. (Lond., E. Macdonald.) 1917.

- The Kaiser in Heaven. (Melb., Australasian Authors' Agency.) 1918.

- Nancy in the Bush, and Other Australian Rimes for Children. (Melb., Endacott.) 1923.

- Songs, Sacred and Secular, for Anzac Day and Other Occasions. (Syd., G. B. Philip.) 1928.

- Hymns from Southern Skies. (Syd., the author.) 1938.

**Welsh, Lionel***Poetry*

- Under the Trees. (Ballarat, Vic., the author.) 1944.  
 The Kookaburra. (Ballarat, Vic., the author.) 1944.

- Gim Shan. (Ballarat, Vic., the author.) 1945.

- Turkey Lolly Man. (Ballarat, Vic., the author.) 1948.

**Wemyss, Eleanor Evelyn Beatrice***Poetry*

- Songs of Cheer. (Adel., Hassell.) 1919.

**Wentworth, Paul***Poetry*

- Amos Thorne and Other Poems. (Melb., S. Mullen.) 1870.  
 Another ed. (Lond., Strahan.) 1871.

**Wentworth, William Charles***Poetry*

- Australasia: A Poem. Written for the Chancellor's Medal at the Cambridge Commencement, July 1823. (Lond., Whittaker.) 1823.

Another ed. (Lond., Whittaker.) 1873.

Reprinted in *Barton's Poets and Prose Writers of New South Wales* (1866).

Other works include *Satire on Colonel George Mollé* (1816), *Statistical, Historical and Political Description of the Colony of New South Wales*, etc. (1819) and other editions, and *Two Speeches*, ed. by E. K. Silvester (1893).

William Charles Wentworth was born in 1792 at Norfolk Island, where his father held an appointment as a medical officer, and he died at Wimborne on 20th March 1872 while on a protracted visit to England. His literary interests were incidental to the important part he played in the public affairs of early New South Wales, and his name is associated with Australian exploration as a partner of Blaxland and Lawson in finding in 1813 a way across the Blue Mountains. Particulars of his antecedents and career will be found in Serle's *Dictionary of Australian Biography* and in the *Australian Encyclopedia*. In 1823, while he was a student at Cambridge, he competed for the Chancellor's medal offered for the best poem on *Australasia*. His entry was awarded second place, the winner being Winthrop Mackworth Praed. Passages from the two poems, both of which are in rather formal heroic couplets, are quoted and compared in *The Foundations of Culture in Australia* (1936), by P. R. Stephensen,



and both are quoted in full in J. Henniker Heaton's *Australian Dictionary of Dates* (1879). Wentworth's poem has an element of conviction derived from first-hand experience which his competitor lacked. Besides being the first book of verse by an Australian-born author, it is the earliest comprehensive expression in poetic form of Australian sentiment. The poet eloquently salutes the Dividing Range, scene of his youthful exploratory journey:

*Hail, mighty ridge! that from thy azure brow  
Survey'st these fertile plains that stretch below.*

He invokes the spirit of those mountains

*To wake to life my country's unknown lyre  
That from creation's date has slumbering lain.*

He pictures Port Jackson:

*Lol! thickly planted o'er the glassy bay,  
Where Sydney loves her beauty to survey,  
And every morn delighted sees the gleam  
Of some fresh pennant dancing in her stream . . .*

His contemplation of his country's background and possibilities ends with the suggestion that, should Britain ever succumb to defeat or decadence, here will remain "A new Britannia in another world"—an idea which Andrew Lang possibly borrowed from this source for the envoy of his "Ballade of the Southern Cross".

**Wenz, Paul ("Paul Warrego")**

*Fiction*

A l'autre bout du monde; aventures et moeurs australiennes. (Paris, Librairie Universelle.) 1905.

Diary of a New Chum. (Melb., Book Lovers' Library.) 1908.

Short sketches of station life in outback N S W. and of city life in Sydney.

Contes australiens: sous la croix du Sud. (Paris, Librairie Plon.) 1910.

Bonnes gens de la grande guerre. (Paris, Berger-Levrault.) 1918.

Chose d'hier. (Paris, Berger-Levrault.) 1919.

Short sketches and stories

Le pays de leurs pères. (Paris, Calmann-Levy.) 1919.

Adventures of backblock heroes in Europe during wartime.

L'Homme du soleil couchant. (Paris, Pochy.) 1923.

Le jardin des Coraux. (Paris, Calmann-Levy.) 1929.

Brief tragic story passing from Sydney Harbour to the Great Barrier Reef and back.

Il était une fois un gosse. (Paris, la Vraie France.) 1930.

L'Echarde. (Paris, la Vraie France.) 1931.

Wenz was sometime a French-Australian pastoralist, resident for many years in New South Wales, and a frequent traveller to Europe. A note by A. G. Stephens regarding his writings is included in *A. G. Stephens: His Life and Work* (1941), edited by Vance Palmer. See also *Book News*, October 1947. Doctoral thesis on Wenz by Erica Wolff deposited in University Library, Melbourne.

**Wesley, Don**

*Fiction*

Avenging Hands. (Syd., Transport Publ. Co.) 1946.

**Wesley College, Melbourne**

*Anthology*

Wesley College School Songs. (Melb., J. C. Stephens.) 1893.

5th ed., edited by L. A. Adamson. (Melb., McCarron, Bird.) 1924.

**West, Albert E.**

*Poetry*

Tasmania Queen of Southern Isles. (Syd., G. Robertson.) 1887.

"West, V. C.". See Woolacott, Leslie Loyal.

**Westbrook, Frank E.**

*Poetry*

Anzac and After. (Lond., Duckworth.) 1916.

Gunner Westbrook served at Gallipoli.

**Westbury, F. Atha ("Atha")**

*Fiction*

Talbot Fane, Bachelor, or A Tale of Thrilling Interest Founded on Fact, etc. Illust. (Adel., Frearson.) 1887.

The Shadow of Hilton Fernbrook: A Romance of Maoriland. (Lond., Chatto & Windus.) 1896.

Also author of *Australian Fairy Tales* (1897) and *A Baptism of Fire* (1912).

"Westcroy, Don". See Squires, Don S. Amu.

Westerly Busters. See under Mayne, Don.

"Westlaw, Steven". See Pyke, John.

**Weston, Kate Helen**

*Fiction*

The Partners: A Tale of the Nor'-West Coast of Australia. (Lond., Hutchinson.) 1911.

The Man Macdonald: A Story of Ceylon. (Lond., Holden & Hardingham.) 1913.

The Prelude. (Lond., Holden.) 1913.

A Vagabond Soul: A Sydney Girl's Bohemian Adventures in Australia and the East Indies. (Lond., Hutchinson.) 1928.

**Westralia Gift Book**, to Aid Y.M.C.A. Military Work and the Returned Nurses Fund, by writers and artists of Western Australia. (Perth, V. K. Jones & Co.) 1916.

2nd ed. 1917.

The contributors included Walter Murdoch, Alfred Chandler, Hugo Throssell, W. Siebenhaar, Julian Mitchell, H. E. Riemann, F. R. Barlee, R. C. Spear, Lillian Wooster Greaves, and May Kidson. The illustrators included H. van Raalte.

**Wetherspoon, John**

*Poetry*

Warblings from the Bush. (Syd., Gibbs, Shallard.) 1890.

"Whaks Li Kell". See Healey, Daniel.

**Whalan, Ada** (Mrs A. O. Smith)

*Fiction*

Fragments in Prose and Verse. (Bathurst, N.S.W., G. Whalan.) 1905.

Thoughts. (Syd., J. Sands.) 1921.

There's Light Ahead: Complete Edition of Poems and Short Stories. (Melb., Spectator Publ. Co.) 1932.

**Whalen, Garry**

*Fiction*

Gun Fury. (Syd., Transport Publ. Co.) 1948.  
Also published with others as *Frontier Western*.

**Wheatley-Healy, Arthur**

*Poetry*

The Abode of Ideal Life, A Legend, and Other Poems. (Launceston, Examiner.) 1887.

Songs of the Twilight and Other Poems. (Launceston, Examiner.) 1925.

**Wheeler, Charles Walter**

*Poetry*

Cleansing of the Augean Stables. (Syd., the author.) 1900.  
A poem.

Our Commonwealth: An Ode of the Golden Day, Jan. 1, 1901. (Syd., the author.) 1900.

Other poems of Wheeler's appeared in sheet form.

**Wheeler, E. R.**

*Fiction*

A Cabinet Secret and Other Stories. (Melb., Whitcombe & Tombs.) 1925.

**Wheen, Arthur Wesley**

*Fiction*

Two Masters. (Lond., Faber.) 1929.

A short story, which originally appeared in *Hermes* (Sydney University magazine in 1923); reprinted in the *London Mercury*; reprinted in O'Brien's *Best Stories* (1925) in *The Mercury Story Book*, introd. by J. B. Priestley (1929), and in *Great Stories of the War Period* (1930). The story analyses the problems of a man's mind divided between the sovereignty of the individual (as moral) and the sovereignty of the state (as a war organization).

Wheen was born at Bathurst, New South Wales in 1897. After war service he returned to the University and became the Rhodes Scholar for 1920. He is now librarian at the Victoria and Albert Museum, South Kensington, London. He translated Remarque's *All Quiet on the Western Front* and other works.

**Whitchurch, Maud**

*Poetry*

Wreck of the Ly-ee-moon. (Launceston, Examiner.) 1886.  
A poem.

**White, Andrew**

*Poetry*

Selected Poems. (Syd., Australasian Publ. Co.) 1944.

**White, Charles**

*Fiction*

Early Australian History: Convict Life in New South Wales and Van Diemen's Land. (Bathurst, N.S.W., C. and G. S. White.) 1889.

Early Australian History: Part 4, The Story of Australian Bushranging. Nos. 1-7. (Bathurst, N.S.W., C. and G. S. White.) 1891-1902.

Reissued in four parts by Angus & Robertson, Sydney, 1900-3, as *History of Australian Bushranging*. (Part 1, "The Early Days"; Part 2, "1850-62"; Part 3, "1863-69"; Part 4, "1869-78") Also published in 2 vols in 1900-6.

Reissued by the N.S.W. Bookstall Company, Syd., in 1921 under the serial title of *Australian Bushranging* in six unnumbered parts. The serial parts are entitled "Martin Cash", "John Kinnear", "The H. T. Keen", "Gang", "John Kinnear", "The H. T. Keen". The fifth part, "The H. T. Keen", was published by N.S.W. Bookstall Company, Sydney, 1921. The title of *Australian Bushranging* is also used for the title of *The Australian Bushranging*.

Old Convict Days in Australia. (Syd., Marchant & Co.) 1906.

These narratives are included here because they are descriptive of the historical background of many Australian bushranging novels.

**White, Edward John Bernard**

*Poetry*

Melburnian Sonnets and Songs. (Melb., Diocesan Book Soc.) 1918.

**White, Mrs Emily Illeret**

*Poetry*

A Flower-Mosaic Posy: Composed of Twelve Flowers by Lavender Aster. (Adel., Gillingham, Evans.) 1922.

**White, F. J.**

Souvenir of the Great War, 1914-18: England's and Australia's Popular Patriotic Poems. (Syd., R. T. Kelly.) n.d.

"White, George M.". See Walsh, James Morgan.

**White, Gilbert**

*Poetry*

Melchior and Other Verses. (Gateshead, N.S.W., Howe Bros.) 1893.

Night and Other Verses. (Townsville, Qld, D. W. Hastings.) 1897.

The World's Tragedy, and Other Poems. (Thursday Island, Qld, A. Corran.) 1910.

Australia: A Poem. (Thursday Island, Qld, A. Corran.) 1913.

The Poems of Gilbert White. Introd. by Sir Herbert Warren. (Lond., S.P.C.K.) 1919.

The Later Poems of Gilbert White. (Morpeth, N.S.W.; St John's College Press.) 1930.

The author was successively Bishop of Carpentaria and of Willochra (1900-25). He also wrote *Round about the Torres Straits* (1917), *Thirty Years in Tropical Australia* (1918), and theological works. He died in 1933.

**White, Godfrey William Warren**

*Poetry*

Songs from the Desert by a Lighthorseman. (Cairo, Whitehead, Morris.) 1917.

**White, Harry John**

*Poetry*

Australia, Old Associations, The Bush, and Other Poems. (Port Augusta, S.A., D. Drysdale.) 1888.

Recreations of Toil. (Port Augusta, S.A., D. Drysdale.) 1889.

Round the Camp Fire: Australian Song and Story. (Port Augusta, S.A., D. Drysdale.) 1893.

Fireside and Camp Fire: Song and Story. (Adel., Webb & Son.) 1894.

Homeland and Outland: Song and Story. (Adel., Webb & Son.) 1908.

'Prentice Days and Other Poems. (Adel., Vardon.) 1911.

**White, James**

*Poetry*

Forgiveness: A Sacred Poem. (Melb., S. Mullen.) 1872.

**White, Mrs Myrtle Rose**

*Descriptive*

No Roads Go By. (Syd., Angus & Robertson.) 1932.

Engl. ed. (Lond., Allen & Unwin.) 1949.

*Fiction*

For Those that Love It. (Syd., Angus & Robertson.) 1933.

*No Roads Go By* is a narrative of the northern borderland between South Australia and New South Wales. *For Those that Love It* is a romance of the inland, out west from the northern Darling.

**White, Osmar**

*Descriptive*

Beyond Ceram. (Lond., J. Long.) 1933.

Author of *Green Armour* (1945).

**White, Patrick**

*Fiction*

Happy Valley. (Lond., Harrap.) 1939.

Another ed. 1940.

The Living and the Dead. (Lond., Routledge.) 1941.

The Aunt's Story. (Lond., Routledge.) 1948.

*Poetry*

The Ploughman and Other Poems. Illust. by L. R. Davies. (Syd., Beacon Press.) 1935.

Patrick Victor Martindale White was born in London in 1912 of Australian parents, and educated in New South Wales and at Cheltenham, England. After a short period of jackerooing he continued his studies at King's College, Cambridge, in 1934. He remained abroad for about fourteen years, travelled in Europe and America, and was for five years with the Intelligence section of the Royal Air Force during operations in Greece and the Middle East. *The Ploughman and Other Poems* consists of lyrical meditations written in various parts of Europe indicated at the foot of each. *Happy Valley* has for its setting a mountain township in New South Wales. It is a somewhat ironic story of Dr Oliver Halliday's dissatisfaction with his routine as a practitioner there, and of his disillusionment in marriage, prompting an affair with a music teacher, Alys Browne. Diverted from elopement with her by a professional responsibility, he moves to a more northerly district, to begin life afresh with his wife, Hilda, though the surrendered love remains in experience as "an intimate relationship that no violence can mortify". The animating principle of the story is acceptance of the suffering which life necessarily imposes. This reflectiveness aids lifelike cross-patterns of the story in a variety of episodes and characters and deepens the local background. The narration swings frequently into the disconnected flow of "the stream of consciousness". The method is used in a more general but less pronounced way in *The Living and the Dead*, in which the action, mainly in London, absorbs surroundings into inner experience, not altogether clearly. That may be said also of *The Aunt's Story*, in which the life of a spinster, brought up in an Australian country town and moving to Sydney when her father dies, becomes contracted by subordination to her mother. The progressive delusion which is the outcome is depicted by being interfused with the narrative, particularly when she goes abroad after her mother's death.

**White, Shirley Deakin and Lilian Deakin**

[Verses by Shirley: Verses by Lilian.] (Printed by Southdown Press, West Melb.) c. 1944.

No title page, no imprint. The authors are daughters of Sir Thomas White. Shirley White is now Mrs Geoffrey Harley.

**White, Thomas Walter**

*Poetry*

Sky Saga: A Story of Empire Airmen. (Lond., Hutchinson.) 1943.

Aust. ed. 1944.

Author of *Guests of the Unspeakable* (1928). Sir Thomas White is High Commissioner for Australia in London.

**Whitehead, Helen V. (Mrs J. F. C. Whitehead)**

*Poetry*

The Collected Verses of Helen V. Whitehead. (Footscray, Melb., Webb.) 1917.

**Whiteman, Henry***Fiction*

Sunrays in the Bush. (Lond., Arthur H. Stockwell Ltd.) 1931.

**Whiteman, John***Poetry*

Sparks and Sounds from a Colonial Anvil. (Melb., G. Robertson.) 1873.

**Whiting, Mary Bradford***Fiction*

Josée: An Australian Story. (Lond., S.P.C.K.) c. 1890.

A Daughter of the Empire. (Lond., Milford.) 1919.

The Treasure House. (Lond., Milford.) 1920.

Peggy and Pat: A Tale of the Australian Bush. (Lond., Sheldon Press.) 1931.  
Another ed. 1950.

Wallaby Hill. (Lond., Religious Tract Society.) n.d.

**Whittington, Lucretia Sturt***Poetry*

Old Gumtree Lyrics, by a daughter of South Australia. (Adel., Frearson's.) 1897.

**Whitney, Janet Payne (Mrs George Gillett)***Fiction*

Jennifer. (N.Y., Morrow.) 1941.  
Other eds.

Author of *Judith* (1945).

**Whitney, William Montague***Poetry*

When Winds Awake. (Syd., W. Brooks.) 1901.

**Whitsen, R. Kirsteen***Poetry*

Songs. (N.S.W., printed by H. E. Stone.) 1913.

**Whittle, Neroli M.***Anthology*

Ten Minute Stories. Ed. by Neroli Whittle. (Syd., the editor.) 1941.

**Whitworth, Robert Percy***Anthology*

The Australian Christmas Box. (Melb., Cameron, Laing.) 1879.

A series of stories by Marcus Clarke, Grosvenor Bunster, Garnet Walch, Donald Cameron, Robert Whitworth, and "Waif Wander".

*Drama*

Under the Holly: A Cantata. Music composed by James C. Fisher. (Syd., Reading & Wellbank.) 1865.

*Fiction*

Australian Stories Round the Camp Fire. 2nd ed. (Melb., W. H. Williams.) 1872.

Spangles and Sawdust. (Adel., Wigg.) 1872.  
5th ed. (reprint). (Melb., M. Macphail.) 1872.

Under the Dray: A Collection of Australian Stories. (Melb., M. Macphail.) 1872.

Beneath the Wattles: A Collection of Australian Stories. (Melb., M. Macphail.) 1872.

Lost and Found: A Romance of the Desolate Region. (Melb., G. Robertson.) 1873.

Cobb's Box. (Adel., Wigg; Dunedin, R. T. Wheeler; Melb., the author.) 1875.

Crushed: A Christmas Book. (Melb., F. F. Baillière.) 1875.

Through the Fern. (Melb., Clarson, Massina.) n.d.

Echoes from Bushland: Tales and Sketches by Reginald Crawford. (Syd., City of Sydney Printing Co.) 1881.

The Commonwealth Parliamentary Library Catalogue, 1911, records this work under Crawford; other libraries under Whitworth. See also name of "Reginald Crawford" in relation to George Ranken.

Some Day: A Story. n.t.p.

A brochure advertisement for the Colonial Mutual Life Assurance Co.

Velvet and Rags; Companion Book to Spangles and Sawdust: Series of Australian theatrical stories. (Melb., R. P. Whitworth.) 1886.

Hine-Ra, or The Maori Scout: A Romance of the New Zealand War. With glossary. Illust. by H. J. Woodhouse. (Melb., W. H. Williams.) 1887.

*With William A. Windus:*

Shimmer of Silk: A Volume of Melbourne Cup Stories. (Melb., W. Marshall.) 1893.

"Wickham, Anna". See Hepburn, Edith.

**Wickham, H. F.**

*Fiction*

The Great Western Road. Illust. by Percy Lindsay. (Syd., N.S.W. Bookstall.) 1923.

**Wicking, George Walter**

*Fiction*

Boom-time Gold. (Syd., Angus & Robertson.) 1936.

The Glory Box Mystery. (Syd., Angus & Robertson.) 1937.

Bales of Trouble. (Lond., Wright & Brown.) 1937.

Another ed. 1940.

The Mysterious Valley. (Syd., Angus & Robertson.) 1938.

Galleons Gold. (Melb., G. Batchelor.) 1940.

**Wide Brown Land, The.** See under Mackaness, George.

**Wiese, Kurt**

*Fiction*

Karoo, the Kangaroo. Illust. (N.Y., Coward-McCann.) 1929.

"Wilbraham, John". See Potter, Robert.

**Wilcken, Mrs Beatrice**

*Fiction*

Fairy Tales, Fables and Legends. 2nd ed. (Hobart, Calder, Bowden.) 1891.

**Wilcox, Dora**

*Drama*

Commander Capstan: A Comedy in One Act. (Syd., the author.) 1931.

*Poetry*

Verses from Maoriland. (Lond., Allen.) 1905.

Rata and Mistletoe. (Lond., Allen.) 1911.

Seven Poems. Decorations by D. Finley. (Syd., printed by J. T. Kirtley.) 1924.

Mary Theodora Joyce Wilcox was born at Christchurch, New Zealand, in 1873. She became a teacher in the New South Wales education service. While travelling in Europe she met and married Jean Paul Hemelius, Professor of English at Liège University. He died soon after the outbreak of the first world war, during which she served with the V.A.D. in England. She returned to Australia, and in 1923 married William Moore, q.v. In 1927 she won a prize given by the *Sydney Morning Herald* for an ode commemorating the opening of the Commonwealth Parliament at Canberra, but her poetic

output is associated mainly with New Zealand, and is frequently descriptive of its scenes, in a thoughtful lyricism accepting the transience of life as contributory to the immortality of nature and art. She is represented in *Best Australian One-Act Plays* (1937).

**Wilcox, Mary Theodora Joyce.** See Wilcox, Dora.

**Wilde, Will**

*Poetry*

Poems. (Auburn, Syd., printed by A. Membrey.) ?1934.

**Wilkes, W. W.**

*Poetry*

Book of Poems. (Launceston, the author.) 1895.

**Wilkinson, A. G. ("René Desor")**

*Poetry*

Black Sunday and Poems of Light and Shade, by René Desor. (Melb., F. Wilmot.) 1930.

**Wilkinson, Iola Dorothy.** See Cottrell, Dorothy.

**Wilkinson, Mary Elizabeth (Mrs A. W. Osborne)**

*Anthology*

Gleanings from Australasian Verse: Poems of Manhood. (Melb., Whitcombe & Tombs.) 1919.

Gleanings from Australasian Verse: Nature Poems. (Melb., Whitcombe & Tombs.) 1920.

Gleanings from Australasian Verse: Love Poems. (Melb., Whitcombe & Tombs.) 1920.

*Drama*

The Lighthouse Keeper's Wife: A One-Act Play. 1921.

In *Art and Letters: Hassell's Australian Miscellany*, 1921-2.

*Poetry*

Via Pacis. (Geelong, Vic., Henwood & Dancey.) 1908.

Author of *The Turning Wheel: Simple Explanation of Theosophical Terms* (1924), and of several unpublished plays.

**Willcocks, Maybell J.**

*Poetry*

Thoughts in Rhyme. (Adel., the author.) 1946.

**Williams, Billy ("The Wanderin' Stockman")**

*Poetry*

Brumby Land, by Billy Williams, "The Wanderin' Stockman". (Queanbeyan, N.S.W., the author.) 1946.

2nd ed., entitled *Our Hero*. (Canberra, the author.) 1947.

Scattered Inspirations: Including "The Swagman and Other Verses": by Billy Williams, "The Wanderin' Stockman". (Queanbeyan, N.S.W., the author.) 1946.

**Williams, Charles P.***Anthology*

Southern Sunbeams: An Australian Annual for the Field, the River, and the Home Circle. Ed. by Charles P. Williams. Illust. by H. J. Woodhouse. (Melb., printed by Walker, May & Co.) 1879.  
Contains stories by the editor.

**Williams, Edward John Holmes-** *See* Holmes-Williams, Edward John.

**Williams, Henry***Poetry*

Reminiscences of a Trip to Europe by Mrs and Miss Cole, and Incidents of the Journey over Sea and Land: Rendered into Verse. (Melb., Book Arcade.) ?1897.

Memories and Other Verses. (No imprint.) 191-.

**Williams, Richard***Poetry*

Original Poetry. (Syd., Robert Howe, Government Printer.) c. 1827.

John A. Ferguson suggests this date. Williams probably went to Sydney from Hobart, where he served in the Government Harbour Service.

**Williams, Vernon***Fiction*

The Mahogany Ship. (Lond., Ward Lock.) 1920.

The Sea Wolf's Hoard. (Lond., Ward Lock.) 1924.

The Straitsmen. (Lond., Cassell.) 1929.

Williams was born at Maryborough, Queensland in 1884, and came at an early age to Victoria with his parents. He was educated at Caulfield Grammar School and Melbourne University, and became a registered teacher in secondary schools, and finally draughtsman in the Commonwealth Lands and Survey Department. He contributed to Australian magazines. He transferred to Canberra in 1929 and died in 1931. *The Mahogany Ship* anticipated publication in book form of a serial on a similar theme by Donald Maclean, who had used the same title. Maclean renamed his book as *The Luck of the Gold Moidore*. Vernon William's theme was suggested by a passage in Henry Kingsley's *The Recollections of Geoffry Hamlyn* (1859), in which Dr Mulhouse referred to the remains of an old shipwreck on the Victorian coast.

In *The Sea Wolf's Hoard* Williams introduces the straitsmen, of whom he tells more in his third novel. In *The Straitsmen* Williams preserves some of the romantic traditions that have gathered round the islands between Wilson's Promontory and the north-east coast of Tasmania. Thither he gathers a concourse of pirates, sealers, ex-convicts, and adventurers. Along with Jorgensen John Batman appears as a character seeking information for a settlement.

**Williams, Victor***Poetry*

Harvest Time and Other Poems. (Melb., Jindy-worobak.) 1946.

**Williams, W. L.***Fiction*

Red Gum Bend: Stories of the River Murray. (Syd., Consolidated Press.) 1945.

Author of *The Silver Bone* (1948).

**Williams, William H.***Anthology*

Illustrated Australian Annual for the Christmas and the New Year. (Melb., W. H. Williams.) 1868.

Edited by Henry Kendall, who contributed "The Native Wren", set to music by J. Summers.

Williams' Illustrated Australian Annual for the Holiday Season, 1870-71. (Melb., W. H. Williams.) 1870.

A Holiday Medley of Tales, Sketches, Poetry, Facetiae, Games, etc. (Melb., W. H. Williams.) n.d.

Australian Christmas Chimes for Old and Young. (Melb., W. H. Williams.) 1882.

Contributors use pen-names.

**Williamson, Frank S.***Poetry*

Purple and Gold: Poems and Lyrics. (Melb., Lothian.) 1912.

Another ed. (Lond., Standard Publishing Co.) 1913 (bound with Complete Poetical Works of William Gay, with combined title, issued for Lothian).

Another ed. (Melb., Lothian.) 1940.

Frank Samuel Williamson was born at Melbourne in 1865. He became a teacher, first in secondary schools, and later for the Education Department, with which he was connected until he reached retiring age. He died in 1936. His poetry at its best consists of carefully finished lyrics, such as "Dirge" and "She Comes as Comes the Summer Night", and, in a more animated manner, "The Magpie's Song", which mingles the bushland associations of the bird and suggestions of its call with the classical allusions he occasionally uses to illustrate his ideas.

**Willis, H. J.***Poetry*

Souvenir of the Coronation: A National Ode. (Melb., Atlas Press.) 1902.

**Willis, William Nicholas***Fiction*

The Taint in the Blood. (Lond., Anglo-Eastern Co.) 1912.

Bluey Grey; A Sport Abroad: A Racing Novel. Illust. (Lond., Simpkin.) 1912.

The Life of Lena: A Girl of London Town. (Lond., J. Long.) 1914.

The Lady Jockey. (Lond., Anglo-Eastern Co.) 1915.

Another ed. 1922.

The Betrayal. (Lond., Anglo-Eastern Co.) ?1915.

Luvvy Muvver: Letters from 'er Dorter, Miss Lizer Jane. (Lond., Anglo-Eastern Co.) 1916.

Another ed. illust. by A. G. Holman. 1923.

Willis was the author of several works on the white slave traffic and venereal disease, as well as of pamphlets on Germany and the war. He criticizes Marie Stopes in *Wedded Love, or Married Misery* (1920). Among his other writings are *Anti-Christ in Egypt* (1914) and *The Life of W. P. Crick* (1909). He was a member of the New South Wales Assembly from 1889 to 1904. See note under "Bree Narran".

**Willmer, George**

*Fiction*

The Draper in Australia. [Anon.] (Freeman.) 1856.

**Willoughby, George Harold**

*Poetry*

Marvellous Melbourne and Other Poems. (Melb., Crabb & Yelland.) 1892.

**Wills, Colin**

*Poetry*

Rhymes of Sydney, sung by Colin Wills, with Backgrounds by Wep. (Syd., F. C. Johnson.) 1932.

**Wilmot, Frank.** See "Maurice, Furnley".

**Wilshire, R.**

*Poetry*

From Cronulla. (Syd., W. C. Penfold.) 1911.

**Wilshire, W. J.**

*Fiction*

Lady Cordelia, or Federation, Aristocracy and Democracy: Australia in London. (Syd., Turner & Henderson.) 1890.

**Wilson, Allan Fullarton**

*Poetry*

Poems, by an Australian Scot. (Melb., M. L. Hutchinson.) 1918.

**Wilson, Anne** (*Lady Wilson, née Adams, formerly Mrs J. Glenny Wilson*)

*Fiction*

Alice Lauder: A Sketch. (Lond., Osgood.) 1893.  
Two Summers. (Lond., Harper.) 1900.

*Poetry*

Themes and Variations. (Lond., Griffith Farran.) 1889.

A Book of Verses. (Lond., Stock.) 1901.

Another ed. 1917.

**Wilson, Arthur ("Dalry")**

*Poetry*

Lays and Tales of the Mines. (Melb., G. Robertson.) 1916.

Reissued as *Mining Lays, Tales and Folk-lore*. (Perth, Paterson's.) 1944.

Cantatas, Poems and Songs. (Ardrossan, S.A., Guthrie.) 1929.

Wilson published a book of verse in 1884, prior to his arrival in Australia, entitled *Lays of the Mines*.

**Wilson, David**

*Poetry*

Songs. (Melb., T. G. Ramsay.) 1908.

**Wilson, Frederick J.**

*Poetry*

Australian Poems by the well-known blind traveller, Fred J. Wilson. (Geelong, Vic., S. A. Joy & Sons.) 193-.

Books Nos. 2 and 3. (Geelong, Vic., Henwood & Dancey.) 193-.

**Wilson, Frederick Sydney**

*Poetry*

Australian Songs and Poems. (Syd., Gibbs, Shallard.) 1870.

**Wilson, Helen Helga** (*Mrs Edward Lionel Wilson, née Mayne*)

*Poetry*

Songs of Empire and Other Poems. (Perth, Paterson's.) 1941.

Occasional Verse, 1942-1943. (Perth, Paterson's.) 1943.

The Letters of Huang Hu. (Perth, West Australian Newspapers Ltd.) 1946.

**Wilson, John ("Stripper")**

*Poetry*

Saint Mum: A Poem in Praise of Mother, by Stripper. Illust. by the author. (Adel., the author.) 192-.

First published in *Aussie*.

**Wilson, Thomas**

*Poetry*

The Feast of Belshazzar: A Poem. (Adel., Hussey, Shawyer.) 1856.

The Lonely Man of the Ocean. (Adel., Platts & Hillier.) 1856.

Boyuca, or The Fountain of Youth. (Adel., Platts & Hillier.) 1856.

Born England 1787; admitted to the Bar; arrived Adelaide 1838 and became second mayor; died 1863. Author of *Shakespeare Illustrated* (1820).

**Wilson, Viva ("Viva")**

*Poetry*

Bugle Blasts, by Viva. (Malvern, Melb., McKellar Press.) 1915.

**Wilson, William Hardy**

*Fiction*

*The Dawn of a New Civilization.* (Lond., Palmer.) 1929.

*Yin-Yang.* (Flowerdale, Tas., the author; printed by J. Walch & Sons, Hobart.) 1934.

Author of *The Cow Pasture Road* (1920) and *Old Colonial Architecture in New South Wales and Tasmania* (1923). Both works are illustrated from water-colour paintings and pencil drawings by Hardy Wilson. Other works include *Grecian and Chinese Architecture* (1937), *Eucalyptus* (1941), *Solution of Jewish Problem* (1941), *Instinct* (1945) and *Atomic Civilization* (1949). Wilson has written articles for *Art in Australia*. He contributed "Greenway, Macquarie's Architect", to *The Macquarie Book* (1921). He was born at Sydney in 1881 and educated at Newington College. He became an architect. His art work is referred to in William Moore's *Story of Australian Art* (1934).

**Wilton, Charles Edward** ("Anglo-Austral")

*Poetry*

*Jubilee Poems.* (Syd., Pepperday.) 1887.

*Souvenir of the Australian Commonwealth.* (Syd., F. H. Booth.) 1901.

*Souvenir of the Coronation.* (Syd., F. Clark.) 1902.

**Win, Jack**

*Anthology*

*Piebold Philosophy: Selections of Famous Humorous Talks so Well Known and Popular in the Australian Ether.* (Syd., A. Mackenzie.) 193-.

**Winchcombe, Edyth Ellen.** *See* Bavin, Edyth Ellen.

**Windas, William A.** *See under* Whitworth, Robert Percy.

**Windeyer, Sir William Charles**

*Essays*

Address delivered before the University Union. (Syd., S. T. Leigh.) 1894.

"**Winifred Ann**". *See* Grills, Winifred Annie.

**Winspear, William Robert**

*Essays*

*Essays and Rhymes of the System.* (Bankstown, N.S.W., the author.) 1939.

**Winstanley, Elizabeth** ("Ariele")

*Fiction*

*Twenty Straws.* Illust. (Lond., John Dicks.) 1864.  
Concerns women convicts and free emigrants in Sydney, Norfolk Island and the South Seas about 1830.

*What is To Be, Will Be.* Illust. (Lond., John Dicks.) 1867.

Relates to emigration to the United States.

Elizabeth Winstanley published a number of other novelettes in *Bow Bells* (Lond.). Also author of *Shifting Scenes in Theatrical Life* (1859).

**Winter, C. H.** ("Riverina")

*Poetry*

*The Story of 'Bidgee Queen and Other Verses.* Introd. by O. N. Gillespie. (Syd., New Century Press.) 1929.

**Winter, J.**

*Anthology*

*A Bunch of Shamrocks: Leaves Contributed by Several Well-known Writers, Gathered by J. Winter.* (Melb., J. Winter.) 1880.

Third year of publication. The contributors include J. F. Hogan.

**Winter, Kitty**

*Drama*

*The Toast is Anzac, Gentlemen! A One-Act Play.* (Syd., Anzac Festival Committee.) 1934.

**Winter, William Harris**

*Drama*

*Queen Elizabeth: An Epic Drama.* (Lond., J. Long.) 1913.

Author of *Rienzi and Other Poems* (Dublin, 1884), prior to arrival in South Australia.

**Wintle, Samuel Henry**

*Poetry*

*Fragments of Fern Fronds: A Small Collection of Poems.* (Hobart Town, J. Walch & Sons.) 1870.

"**Winton, Val**". *See* Heming, John Winton.

**Winwood, Robert**

*Fiction*

*The White Indian.* (Syd., Associated General Publications.) 1945.

**Wiss, Mrs Alice Maud**

*Poetry*

*Tree Top and Wings.* Illust. (Hobart, Cox, Kay.) 1932.

**Withers, Fanny** (*Mrs* Walter Withers)

*Fiction*

*Boarded Out: A Story founded upon Fact.* (Melb., Fraser & Jenkinson.) 1907.

Another ed., entitled *Dan Carrucan's Charge, or Boarded Out.*

*Witness to the Stars.* *See under* Grano, Paul L.

**Witty, Emily Jane** (*Mrs* Lock Witty)

*Poetry*

*Golden Days.* (Adel., Advertiser.) 1940.



**Wolf, Gerald**

*Fiction*

When Passion Flies. (Melb., G. Robertson.) 1898.

**Wolfdon, Hank**

*Fiction*

Vulture's Vengeance. (Syd., Transport Publ. Co.) 1948.

**Wolflingham, or The Convict Settler of Jervis Bay:**

A Tale of the Church in Australia. (Lond., John Henry & J. Parker.) 1860.

It is doubtful whether this is by an Australian author.

**Wollaston, Edward G.**

*Fiction*

Vincent Bostock: A Victorian Tale. (Melb., Fergusson & Mitchell.) 1890.

Ulipa: A South Australian Story. (Ballarat, Vic., E. E. Campbell.) 1896.

On the Down Grade. (Ballarat, Vic., E. E. Campbell.) 1901.

Author's initials transposed to G.E.

Author of "John Marchant's Fate", and of a *Series of Short Biographical Sketches* (Melb., Ballarat), 1891-2.

Wollaston, G. E. *See under* Wollaston, Edward G.

**Wollaston, Tullie C.**

*Fiction*

The Spirit of the Child. Illust. (Melb., Lothian.) 1914.

Prose and verse. Comprises travel-letters written to children, and natural history studies. 2nd ed. 1914.

Opal: The Gem of the Never Never. Illust. (Lond., T. Murby.) 1924.

Part III of this book on the opal industry in Queensland is entitled "Sketches of Opal Field Characters", comprising five short stories.

Wollaston was sometime an officer of the Geological Survey Department, Adelaide. He afterwards engaged, from 1888, in the opal industry, pioneering fields in Northern Australia and marketing the products abroad. He also wrote *The Federal Liquor Service* (1910), *Our Wattles* (1900), and *Compulsory Marriage* (1917).

Women's Comedy, The. *See under* Simpson, Helen.

**Wood, Albert J.**

*Poetry*

Under Tasmanian Skies: Poems and Verses. (Launceston, Examiner.) 1908.

**Wood, Arthur Branscombe**

*Drama*

Molietoa, or The Conquest of Samoa: A Musical Comedy. 1889.

Future Life: An Oratorio Libretto. Music by Henri Kowalski. (Syd., W. A. Pepperday.) 1896.

**Wood, George**

*Poetry*

Lancashire Relief Fund . . . Poetical Description of the . . . Meeting, Dec. 22, 1862, etc. (Syd., F. Cunninghame.) 1863.

Colonial Industry: The Working-man's Last Appeal. (Syd., Gordon & Gotch.) 1863.

A poem.

Drinkomania: An Appeal [in verse], etc. (Syd., Maxon & O'Connor.) 1864.

Loyalty in Sydney as Demonstrated on the . . . Occasion of the Marriage of the Prince of Wales with Princess Alexandra. (Syd., F. Cunninghame.) 1866.

Rhymes to Suit the Times, or Pity the Sorrows of the Poor Man. (Syd.) n.d.

With the exception of the last item, other details will be found in *Serie's Bibliography of Australasian Poetry and Verse*.

**Wood, John Dennistoun**

*Poetry*

Poems in Rhyme and Blank Verse. (Melb., Melville & Mullen.) 1903.

The Man of Sorrows: Christ in Galilee After the Resurrection. [Anon.] (Hobart, Tasmanian News print.) 190-.

Additional Poems. [Anon.] (Hobart, Tasmanian News print.) 190-.

The last two pamphlets were also bound together with both titles on cover, bearing the initials J.D.W.

**Wood, John Henderson**

*Essays*

Through the Window: A Window-cleaner Views the World. (Melb., Fraser & Jenkinson.) 1937.

**Wood, John James O'Hara ("R. K. Dee")**

*Fiction*

The Mortgaged Years: An Australian Story, by R. K. Dee. (Lond., Sonnenschein; Syd., G. Robertson.) 1895.

*Poetry*

Cup Week and Other Verses: Together With Two Short Fairy Tales. (Melb., Specialty Press.) 1912.

The Wings of Death and Other Verses about the War. (Melb., Specialty Press.) 1918.

Wood also wrote in the *Bulletin* under the pseudonym of R. K. Dee.

**Wood, Mrs Susan Nugent**

*Poetry*

Bush Flowers from Australia, by a Daughter of the Soil. (Lond., James Nisbet.) 1867.

With H. Lapham:

Waiting for the Mail and Other Sketches and Poems. (Melb., G. Robertson.) 1875.

**Wood Jones, Frederic.** *See* Jones, Frederic Wood.

**Woodford, Ruby** (*Mrs* C. J. Woodford)

*Fiction*

Blood on the Bearskin. (Syd., Stephensen.) 1934.

**Woodhouse, Arthur**

*Fiction*

The Man with the Apples. (Melb., Reformer Publ. Co.) 1890.

Author of *Foundations of National Greatness* (1905).

**Woods, Frederick A.**

*Poetry*

Heavenly Thoughts. (Lond., Stockwell.) 1932.

**Woods, Mrs Joan Crawford**

*Fiction*

The Curate's Friend: A Story by the Author of *The Fortunes of the Fairburns*. (Lond., Whitfield, Green.) 1867.

Separate publication of *The Fortunes of the Fairburns* has not been traced.

The Jew and the Roman: A Story of the First Century, by the Author of *The Curate's Friend*. (Adel., G. Robertson.) 1878.

**Woods, Maude**

*Poetry*

Memories. (Gordon, N.S.W., printed by H. E. Stone.) 1947.

**Woodward, Arthur Thomas**

*Poetry*

Songs from a Studio. (Melb., G. Robertson.) 1899.

**Woolacott, Leslie Loyal.** ("V. C. West")

*Fiction*

The Garage Skeleton. (Syd., Currawong.) 1941.

**Woolley, Sigismund**

*Poetry*

A Spray of Gum Leaves. (Melb., Johnson & Stone.) 1907.

**Woolls, William**

*Essays*

Miscellanies in Prose and Verse. (Syd., G. Evans.) 1838.

*Poetry*

The Voyage: A Moral Poem. (Syd., Stephens & Stokes.) 1832.

Australia: A Moral and Descriptive Poem. [Anon.] (Syd.) 1833.

In Memory of R. D. Fitzgerald. (Syd.) 1892.

A poem.

Other minor entries will be found in *Serle's Bibliography of Australasian Poetry and Verse*.

These books call for comment in that those of the early years are part of Australian literary beginnings. William Woolls was born in 1814 at Winchester, England, and was successively a master at The King's School, Parramatta, and Sydney College, and afterwards opened a private school at Parramatta which he conducted until 1865. In 1873 he became a clergyman of the Church of England. The university at Göttingen, Germany, conferred on him the degree of Ph.D. He attained a reputation as a botanist, and some results of his researches, in the course of which he gave assistance to von Mueller, were published in proceedings of the Linnean Society and in book form. He died at Sydney in 1893.

**Woolnough, Joseph Boss William**

*Poetry*

Fables from La Fontaine; Trans-Australia [poem] and a National Song. (Carnarvon, Tas., the author; printed by Davies Bros, Hobart.) 1903.

**Woosley, Fred C.**

*Fiction*

Two Score Years and Ten: A Simple Queensland Jubilee Story. Illust. (Brisb., Daily Mail.) 1909.

**Wooster, Lilian.** *See* Greaves, Lilian.

**Wooster, W. H.**

*Poetry*

Poems. (Syd., Worker print.) 1925.

**Wootton, Dorothy**

*Poetry*

Poems and Briefs. (Syd.) 1949.

**Worthley, R. G.** ("Viola")

*Poetry*

Fallen Leaves. (Hindmarsh, S.A., Frearson's.) 1910.

**Wotherspoon, Andrew**

*Poetry*

The Maid of Erin and Other Poems. (Syd., J. Fryer.) 1859.

**Wragg, Thomas**

*Poetry*

Poems. (Launceston, Examiner.) 1888.

**Wreder, Paul de.** *See* De Wreder, Paul.

**Wright, April McKee.** *See* McKee-Wright, April.

**Wright, Arthur**

*Fiction*

Keane of Kalgoorlie: A Tale of the Sydney Cup. Illust. by C. H. Hunt. (Syd., Sunday Times Co.) 1907.

This work has been both dramatized and filmed.

Published by N.S.W. Bookstall Co., Sydney, unless otherwise stated:

A Rogue's Luck. 1909.

Engl. ed. (Lond., Newnes.) 1924.

Gambler's Gold. 1911.

Engl. ed. (Lond., Newnes.) 1923. Newnes's edition includes *When Nuggets Glistened* (1918).

Rung In. 1912.

Another ed. (Lond., Newnes.) 1924.

In the Last Stride. Illust. by Lionel Lindsay. 1914.

Under a Cloud. 1916.

The Hate of a Hun. 1916.

Revised ed. entitled *The Boss o' Yedden*. 1921.

A Sport from Hollow Log Flat. 1915.

Over the Odds. 1918.

Contains three other stories.

The Breed Holds Good. 1918.

When Nuggets Glistened. 1918.

The Outlaw's Daughter. 1919.

A Game of Chance. Illust. by Percy Lindsay. 1919.

A Rough Passage. 1920.

Fettered by Fate. Illust. by Percy Lindsay. 1921.

A Colt from the Country. Illust. by Percy Lindsay. 1922.

The Boy from Bullarah. (Syd., States Publ. Co.) 1925.

The Squatter's Secret. 1927.

A Good Recovery. 1928.

A Crooked Game. (Lond., Newnes.) 1928.

Gaming for Gold. (Lond., J. Long.) 1929.

A Close Call. n.d.

Four Complete Novels. (Lond., Newnes.) 1931.

Arthur Wright was born near Bathurst in 1870. His novels are stories connected with horse-racing, gambling and blackmail etc., mostly linked with crime mysteries. The scenes are in Australia, past and present, but with little amplification of the background in their rapid progress of events.

**Wright, Arthur J.** See under Book of All Nations Bazaar etc.

**Wright, David McKee**

*Poetry*

Aorangi and Other Verses. (Dunedin, N.Z., Mills, Dick.) 1896.

Station Ballads and Other Verses. (Dunedin, N.Z., J. G. Sawell.) 1897.

Wisps of Tussock: New Zealand Rhymes. (Oamaru, N.Z., A. Fraser.) 1900.

New Zealand Chimes. (Wellington, N.Z., W. J. Lankshear.) 1900.

An Irish Heart. (Syd., Angus & Robertson.) 1918.

David McKee Wright was born in Ballynaskeagh, Ireland, in 1869, and went via Sydney to New Zealand in 1877. Son of a Congregational clergyman, he was educated in New Zealand for the ministry, but adopted journalism as his profession. In 1910 he left New Zealand for Sydney, where he later became editor of the Red Page of the *Bulletin*, besides contributing variously to its columns in prose and verse, his more topical work being written under different pen-names, such as "Pat O'Maori", "George Street", and "Mary McCommonwealth". In 1920 he won a prize for a poem commemorating the visit of the Prince of Wales and the Rupert Brooke Memorial Prize for a long poem entitled "Gallipoli". These are part of a considerable output of verse not published in book form. One of his poems, "Viking Song", was set to music by Coleridge-Taylor. He died at Glenbrook, New South Wales, in 1928.

The title of Wright's book, *An Irish Heart*, indicates the tendency of his poetry to hark back to antecedents neutralizing the influence upon him of the local surroundings of his adult life. "Dark Rosaleen" is typical of his lyrical attainment and its Celtic intonation:

*My Love is the grace of God.  
With bare feet will I walk  
To her over the black sod  
And the bruised flower on its stalk;  
For she has the pity of years,  
And my heart goes clean,  
Washed with her holy tears,  
Of dark things seen.*

An analogous finish smooths his lines when he saunters into balladry, as with "In the Moonlight":

*The trappers are out on the hills to-night, and the  
sickly lantern-shine  
Is mocking the gleam of the silver moon in the scrub  
on the long trap-line;  
The tallies are big on the rock-strewn spur, and the  
rattling clink of the chain  
Comes weirdly mixed from the moon-bright hill  
with the whistling shriek of pain;  
For many a hand will toil to-night where the  
tussocks are waving free;—  
But it's over the hills and over the plain to the  
heart that beats for me.*

Some of Wright's best work is in his sonnets, one of which, in a series entitled "Reading in the Country", ends with a couplet of a more original turn than is customary in his lines:

*Book friends, be glad! You have no fault at all  
While that green creeper rhymes against the wall.*

Another sequence, published in the *Bulletin* of 19th February 1920, exemplifies its title, "A Crown of Sonnets", following an old Italian arrangement whereby each begins with the last

line of the previous one, and the last sonnet of all consists of the first lines of the preceding fourteen.

### Wright, George

#### Poetry

Ye Melancholie Storie of Maister Timothie Brown. (Geelong, Vic.) 1851.

Broadsheet.

Wattle Blossoms: Some of the Grave and Gay Reminiscences of an Old Colonist. (Geelong, Vic., Heath & Cordell.) 1857.

Contains verses dated 1839.

Either N. L. Kentish or G. Wright was the first recorded author of a separate issue of verse written and published in 1851 in Victoria, if the supplement to the *Port Philip Herald* (1846), and J. J. Therry's *Hymns* (1846) be excepted.

### Wright, Judith

#### Poetry

The Moving Image. (Melb., Meanjin Press.) 1946.

Woman to Man. (Syd., Angus & Robertson.) 1949.

Judith Arundell Wright (Mrs J. McKinney) was born in 1915 at Armidale, New South Wales, and was educated there and at the University of Sydney. She became a stenographer and private secretary, later employed by the Universities Commission at the University at Brisbane and on the administrative staff there, and has since devoted herself to writing.

The title of *The Moving Image*, derived from Plato's idea that "time is the moving image of eternity", is that of the longest poem in the collection. It is in three parts, consisting of stanzas of five lines, and meditates its theme in relation to the disturbed spirit and prospect of the present age:

*We are caught in the endless circle of time and star  
that never chime with the blood; we weary; we  
grow lame,  
stumbling after their incessant pace  
that slackens for us only when we are  
caught deep in sleep, or music, or a lover's face.*

The underlying suggestion is that imagination has become tamed and flattened, and that redemption from this shallower restlessness is to be looked for in ecstasy,

*till the tide of life come back, till time's great tide  
roar from our depths and send us mad again  
with a singing madness, like poor Tom of Bedlam.*

*New world, dawn on us soon. New song, be loud  
on the wind.  
Birth is a pain like death. Our pain has made us  
blind.*

This sense of a current urgency, with its dark undertones, seems to be partly the effect of the war-period of the poems, obvious in the thought of the dead fighter-pilot with "scattered bones, rolled on the chilled floors of the shallow

Baltic", and shadowing "The Company of Lovers":

*Grope in the night to find me and embrace,  
for the dark preludes of the drums begin,  
and round us, round the company of lovers,  
Death draws his cordons in.*

More generally it is a modern feeling of life's inevitable cruelty invading consciousness, given a sinister symbolism (in *Woman to Man*) in the killing of a snake:

*But nimble my enemy  
as water is, or wind.  
He has slipped from his death aside  
and vanished into my mind.*

Poems in *Woman to Man* show the universal unease transposed into the accepted necessity and need of woman as mother. This in its simpler aspect is notably expressed in the title-poem:

*The eyeless labourer in the night,  
the selfless, shapeless seed I hold,  
builds for its resurrection day—  
silent and swift and deep from sight  
forsees the unimagined light.*

Other poems vary the theme until it reaches the point of becoming a comprehensive idea of creation, "the naked and continuing seed whence city and engine spring, their victim and their will". Repeatedly the mystery of genesis and its pain is probed, though, as ever, without answer, or if any, as in a series of poems, "Blind Man". Here the evocation of bush township circumstances deepens towards the symbolical suggestion of an acuteness which does not belong to sight:

*I have laid my ear to the dust, and the thing it said  
was Silence. Therefore I have made silence speak;  
I found  
for the night a sound.*

Some such effect is accumulated by other poems lyrically self-contained; but in *Woman to Man* especially the figurative extension of pre-natal existence and its potentiality persists, toned by frequent reference to darkness and blindness and dust, so that the lesson of the struggle of the spirit becomes that expressed in the foetal imagery of "The World and the Child":

*Only through this pain, this black desire, this anger,  
shall you at last return to your lost garden.*

Poems in which Judith Wright expresses her response to aspects of Australia include (especially in *The Moving Image*) impressions of her native New England high tableland, "clean, lean, hungry country", where "the eastward spurs tip backwards from the sun" and the streams are "drunken with rain", and where in winter, while indoors "the walls draw in to the warmth", it is

*Hardly to be believed that summer  
will turn up again some day in a wave of rambler  
roses.*

With similar distinction she writes of droving; of a bullocky and his camp amidst the "sweet

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uneasy sound" of cattle-bells; of a trapped dingo for whose lament "the long night was too brief"; of a remittance man's death outback—"that harsh biblical country of the scapegoat"; and, by contrast, of the bush endeared to the native-born by its

*Blue blowing smoke of twigs from the noon fire,  
red blowing dust of roads where the teams go slow,  
sparse swinging shadow of trees no longer foreign.*

Brief poems such as "Wonga Vine" and "Winter Kestrel" are gleams of the lyricism which combines with a penetration ranging from "The Cycads", in which those primeval trees are seen to "keep the old bargain life has broken", to the mystical human charm of "The Twins", sisters in "intricate unison" passing along the street. The technique of the verse is free in the modern manner balanced by a regard for the restraint of steadier form.

### **Wright, June**

#### *Fiction*

Murder in the Telephone Exchange. (Lond., Hutchinson.) 1948. (First Novel Library, No. 122.)

So Bad a Death. (Syd., Hutchinson.) 1949.

### **Wright, Sydney H.**

#### *Fiction*

Recognition: A Mystery of the Coming Colony. (Lond., Digby, Long.) 1895.

It is doubtful whether the author is Australian.

### **Wrixon, Sir Henry John**

#### *Fiction*

Jacob Shumate, or The People's March: A Voice from the Ranks. 2 vols. (Lond., Macmillan.) 1903.

Edward Fairlie Frankfort, or Politics Among the People. (Lond., Macmillan.) 1912.

The second book is a partial recast of *Jacob Shumate*.

Wrixon was also the author of *Socialism: Being Notes on a Political Tour* (1896), *The Pattern Nation, or Socialism, its Source, Drift and Outcome* (1906), and *The Religion of the Common Man* (1909).

### **"Wulla Merri"**

#### *Fiction*

The Fire Stick: Incidents in the Shearers' Strike: A Tale of Australian Bush Life. (No imprint.) 1893.

### **Wyatt, Annie Forsyth (Mrs Ivor Bertie)**

#### *Fiction*

Doors that Slam. (Syd., George M. Dash.) 1941.

### **Wyatt, Julia (Mrs William Wyatt)**

#### *Poetry*

The Souvenir. (Adel., Scrymgour.) 1876.  
Verses, essays, and translations.

### **Wyatt, Mary L.**

#### *Poetry*

1914-1919: Remembering Those Years. (Adel., W. K. Thomas.) 1920.

### **Wye, William James**

#### *Poetry*

Souvenirs of the Sunny South: Being a Collection of Australian Horse Verse. (Melb., Fraser & Jenkinson.) 1915.

Bush Minstrelsy. (Melb., Bread & Cheese Club.) 1941.

### **Wyman, Francis**

#### *Poetry*

Butterflies in Amber. (Lond., Ward Lock.) 1901.

### **Wynn, Claude P.**

#### *Fiction*

Princess Naidi's Fetish. Illust. by Percy Lindsay. (Syd., N.S.W. Bookstall.) 1921.

## X, Y, Z

**Yarga, A. E.**

*Fiction*

The Vanishing Horseman. (Melb., Lothian; Lond., Selwyn.) 1930.

**"Yarra-Guinea"**

*Fiction*

Frank Kennedy: The Australian Letter. Ed. by Yarra-Guinea. (Syd., J. T. Grocott.) 1847.

**Yarrington, William Henry Hazel**

*Anthology*

Prince Alfred's Wreath: A Collection of Australian Poems by various authors. Ed. by W. H. H. Yarrington. (Syd., A. W. Douglas.) 1868.

*Poetry*

University Prize Poem and Other Verses. (West Maitland, N.S.W., T. Dimmock.) 1880.  
Coelastia: A Religious and Philosophical Poem. (Syd., Gibbs, Shallard.) 1882.  
Another ed. (Lond., Elliot Stock.) 1905.

Turning to the East and Other Verses. (Maitland, N.S.W., T. Dimmock.) 1890.

Australian Verses. (Melb., G. Robertson.) 1892.

Sonnets on Ritualism and Other Verses. (Syd., Websdale, Shoosmith.) 1901.

Man of Principle, with Other Poems and Verses. (Syd., Websdale, Shoosmith.) 1904.

Crossing the Mountains and Other Poems. (Syd., Fuerth & Nall.) 1919.

Author published other verses in pamphlet form.

**"Yarrowee".** See Gellatly, Francis Mephan.

**Yates, Margaret and Bramlette, Paula**

*Fiction*

Death Casts a Vote. (Syd., Invincible.) 1948.  
First published in America in 1948.

**Yencken, H. B.**

*Poetry*

The Sick Child's Rhyme Book. (Melb., A. McCubbin.) 1921.

**"Yittadairn".** See Rusden, G. W.

**Young, C. J.** See McNaughton, C. J.

**Young, Charlotte**

*Poetry*

Everyday Heroes and Other Poems. (Syd., John Sands.) 1891.

**Young, Gordon Forbes**

*Biography*

Memories of My Mother and Memories of My Father: two broadcasts written for the Australian Broadcasting Commission. (Colac, Vic., the author.) 1941.

**Young, I. S. Hunter**

*Anthology*

Victorian Geographical and Biographical Charades, Intended as a Pastime for Winter Evenings. (Melb., Stillwell.) 1870.

**Young, James M.**

*Poetry*

A Romance of the Early Days of South Australia. (Adel., no imprint.) 188-.

The Mysteries of Australia in Two Parts, from a Scientific Point of View in Twelve Aspects from the Pen of the Author of *A Romance*, etc. (No imprint.) 188-.

**Young, Jeanne Forster (Mrs A. H. Young)**

*Biography*

Catherine Helen Spence: A Study and an Appreciation. (Melb., Lothian.) 1937.

**Young, Keith Douglas**

*Fiction*

Born to Adventure. (Lond., S. Paul.) 1945.

Young is the author of military books. He also wrote *Bare-handed Wanderer* (1940), *Crates and Crashes* (1941), and *Pearler* (1942).

**Young, Ruth**

*Poetry*

Nancy Vane and Other Verse from Gippsland. (Lond., Stockwell.) 1933.

**Young, William Blamire**

*Drama*

The Children's Bread: A One-act Play, being a Tragedy or a Farce, according to how you look at it. (Melb., D. W. Paterson.) 1911.

Born in England in 1862, Young came to Australia in 1885. He was prominent as an artist. See *The Art of Blamire Young*, by S. Ure Smith and Bertram Stevens (1921) and *The Story of Australian Art*, by William Moore (1934).

"Young Lady Authoress, A". See Salmon, Sarah Ann.

"Young Man in Tasmania"

*Poetry*

A Scottish Tale: [Poem] by a Young Man in Tasmania. (Hobart Town, C. A. Henn.) 1871.

"Young Pilgrim, A". See Morison, George.

**Youth.** (Syd., W. H. Honey.) 1930.

Contributors to this special issue of *Youth* included Edward Dyson, Zora Cross, Gilbert Mant, Elsie Cole, J. H. M. Abbott, Dorothy Drewett, Ernest Osborne, A. H. Chisholm, and Ion Idrissi.

"Zekle"

*Poetry*

Come on Australia, and Other War Songs. (Castlemaine, Vic., Leader Printing Works.) 1915.

"Zephyr"

*Poetry*

Der Kaiser, Mein Gott! Being a Satire on the German Emperor. (Melb., Atlas Press.) 1915.

**Zillman, John Hermann Leopold ("J.H.L.Z.")**

*Fiction*

In the Land of the Bunya, or The Convict and the Boy: A Tale of the early Days of Queensland. (Syd., Dymocks.) 1899.

From Old to New, or Mitre versus Gown: An Australian Clerical Story. (Brisb., H. Walker.) 1901.

Mitre and Gown. (? Published.)

*Poetry*

Recollections and Reflections in Rhyme and Verse. (Christchurch, N.Z., Henry & Co.) 1896.

Ancient and Modern Pharisees. (Syd., W. R. Winsor.) c. 1900.

Date suggested by Serle.

Hymns: Original Compositions, Adaptations and Selections. (Syd., W. R. Winsor.) n.d.

Australian Poetry: With a Selection of Varied Compositions. (Syd., Duncan & Macindoe.) 1912.

The Pilgrimage of the Christian Church Ideal. (Syd., Duncan & Macindoe.) 1918.

Author of *Two Worlds Are Ours* (1885), *Past and Present Australian Life* (1889), and *Career of a Cornstalk* (1914).

**Zwar, Isobel Ann.** See Shead, Isobel Ann.